



P. Roy



# Follow this lead

## WHEN YOU BUY SILK HOSIERY

**H**andle the stockings yourself. See that the fabric stretches readily, that it is dull and fine-textured, has no rings, shadows, or flaws. See that the sole-reinforcement is not too wide, that the seam is fine and straight, that there is a run-stop-hem, that the color is fashion-right. Inquire if the hosiery is guaranteed against manufacturing defects which may, or may not, be visible.

Good stockings should meet all these tests. We know that Humming Birds do. Nine styles—four popular prices. Sold in stores of the better class everywhere.

DAVENPORT HOSIERY MILLS, Inc.  
Chattanooga, Tenn. New York Showrooms: 385 Fifth Ave.

### Humming Bird

WOMEN'S FULL FASHIONED  
SILK HOSIERY *Exclusively*

Dress designed by  
McClelland Barclay

McClelland Barclay

RINGLESS CHIFFONS -- ELASTIC TOPS -- "KNEE-LENGTHS" -- STANDARD STYLES

© 1935, DAVENPORT HOSIERY MILLS, INC. TS





RUZZIE GREEN

Lustre Caracul with flower markings—*de luxe* in this superb coat mounted with deep cuffs and bolero-collar of baum marten. From the truly magnificent Bergdorf Goodman fur collection.

ON THE PLAZA • NEW YORK  
**BERGDORF  
GOODMAN**  
5TH AVENUE AT 58TH STREET



# MOTTO

FOR AN  
OLD-FASHIONED  
BRIDE



• A trio by International Sterling: Empress, a modern, borrows a classic Empire motif; Minuet—inspired by an early American highboy; Gadroon—interpreting a famous design of Georgian England.



• Three recent originations by International Sterling: Trousseau, a graceful modern; Simplicity—unadorned except by its own loveliness; Springtime—lavishly carved, inspired by the French Renaissance.



• Fine examples of International Sterling's craftsmanship: Wedgwood, inspired by the work of the brothers Adam; Orchid—a romantic modern; 1810—reproduction of a favorite early American design.



• Contrasting patterns by International Sterling: Fontaine—a Louis XIV design; Continental—a sophisticated modern; Pine Tree—inspired by America's first silver coin, the Pine Tree Shilling.

THAT was the motto of a fond mother, of a more lavish day, whose daughter was about to embark on matrimony.

Sterling Silver in sets of twelve... What a thrilling thought! That is still the ideal way to start this new life...

But when that isn't possible or practical, today's bride—or matron—does not despair. She acquires the matching sterling to set her dinner table for six or eight to start with... then adds silver for another and another place from time to time.

Whether you buy your silver piece-meal, or in round dozens, it's good to have twelve beautiful and correct patterns to choose from.

International Sterling offers its twelve finest designs for your selection. Whichever one you choose you'll be proud of, always!

INTERNATIONAL SILVER COMPANY

Sterling Silver Division

WALLINGFORD

CONNECTICUT

## INTERNATIONAL STERLING

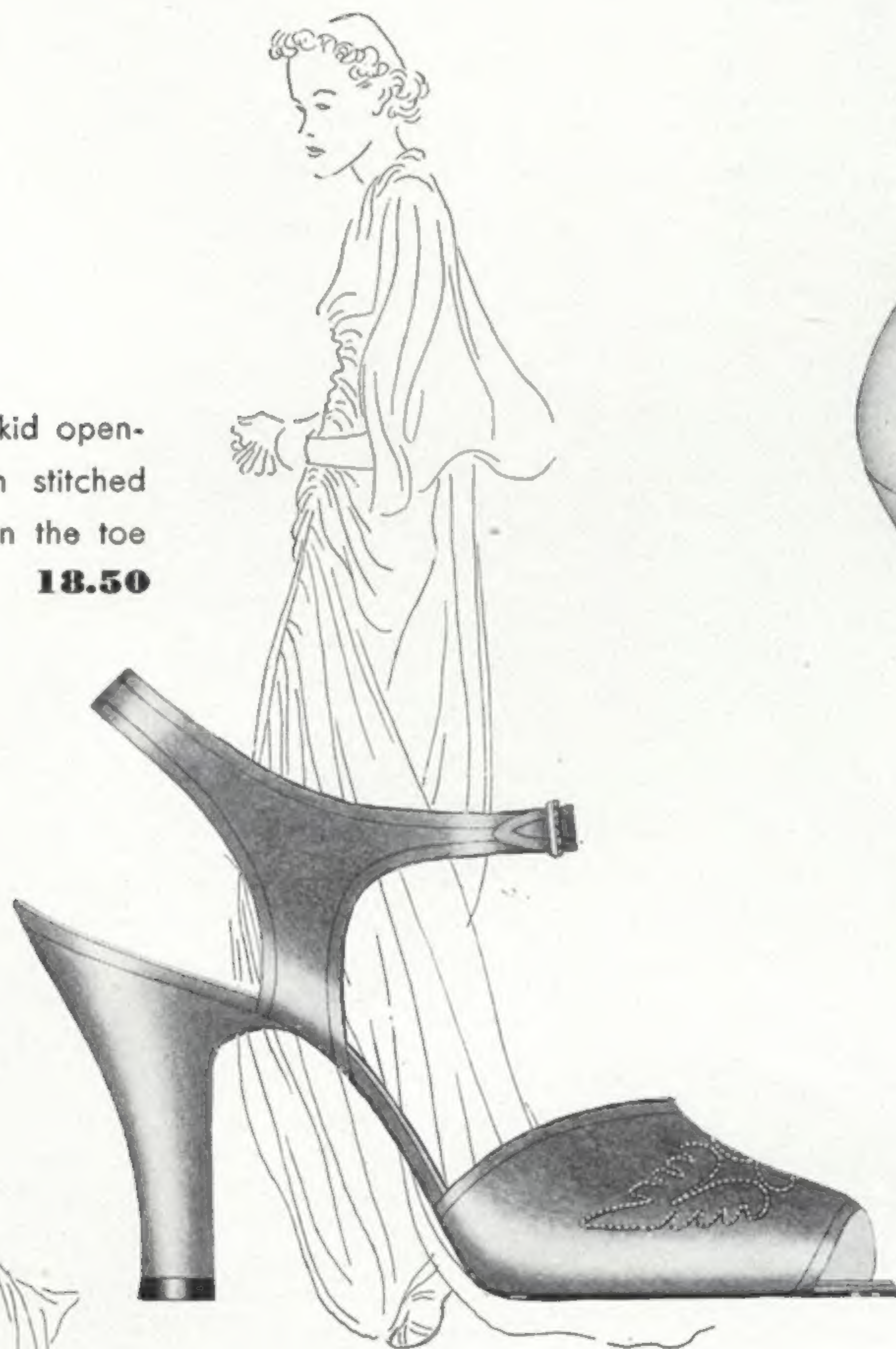


**B. ALTMAN & CO.**

FIFTH AVENUE

34TH STREET

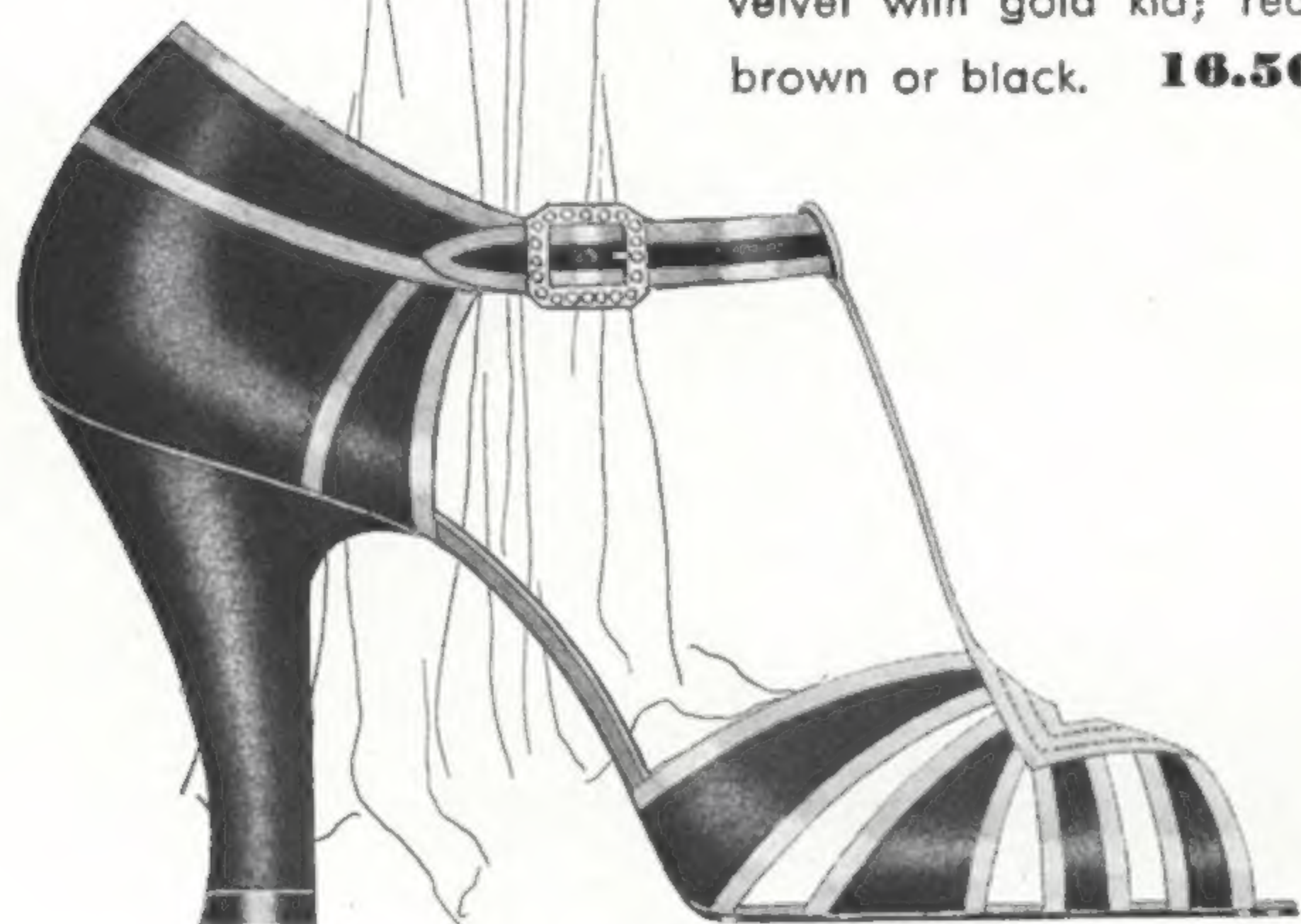
grecian . . . silver kid open-  
heel sandal with stitched  
mercury wings on the toe

**18.50**

grecian . . . white crepe with  
silver kid (which can be dyed  
if you like) **16.50**



medieval . . . rich tones of  
velvet with gold kid; red,  
brown or black. **16.50**

**grecian or medieval**

**. . . Altman features evening slippers  
specially designed to go with grecian  
and medieval gowns, foremost among  
the breathlessly beautiful formal fash-  
ions of the year..all built on Balta lasts**

**women's shoes—second floor**





*Presenting*

VOGUE

*The Evening Perfume*

AS NEW AS THE CABLES FROM PARIS . . .

AS NEW AS JULIET CAPS AND DOGE CAPES . . .

AS NEW AS VOGUE ITSELF, IS

VOGUE, THE EVENING PERFUME—

Vogue is stately, Vogue is subtle, Vogue is all things to all gowns.

Go Grecian . . . and Vogue trails clouds of glory. Go Directoire, Regency . . . and Vogue breathes sentiment . . . Renaissance, and Vogue is formal, dramatic. Go Oriental, and Vogue is a mantle of mystery.

Wear Vogue, in this formal winter of 1936. Save it for big moments . . . complement your important gowns, your swank engagements, compliment your prize-among-men, with the perfume of the evening . . . VOGUE!

LEONARD

*by* **RICHARD HUDNUT**  
NEW YORK • PARIS





THE SHIMMERING BEAUTY

OF FLUID SATIN REFLECTS

THE BRILLIANCE OF FORMAL

EVENINGS. IN A DRAMATIC

GOWN, DESIGNED BY AND

EXCLUSIVE WITH JAY-THORPE

Jay Thorpe

FIFTY-SEVENTH STREET WEST, NEW YORK



# JANE ENGEL

*Suggests*



Crepe dress in black, blue, red, green, brown or slate. The self belt is trimmed with gold chain \$19.75. Hat \$7.50. Your mail inquiries will receive prompt attention

*Jane Engel* selections  
at the following stores



ADEM INC.  
111 Newbury Street  
Boston, Mass.



THE CHARLOTTE PARKER  
1709 H Street, N. W.  
Washington, D. C.



FRANCES NICHOLS  
1316 Chicago Avenue  
Evanston, Ill.



THE BARKLAY SHOP  
1400 Walnut Street  
Philadelphia, Pa.



BIRD-SPEAKMAN INC.  
917 Tatnall Street  
Wilmington, Delaware



RAE-MAR INC.  
68 E. Walton Place  
Chicago, Ill.



DOROTHY WOODWARD  
2460 Fairmont Blvd.  
Cleveland, Ohio



THE NEGLIGEE SHOP  
437 Penn Avenue  
Pittsburgh, Pa.

JANE ENGEL MADISON AVE. at 80th STREET • NEW YORK





## *A Supercal sheet s-m-o-o-t-h-s the way to Sleep*

WHEN you buy sheets and pillow cases nowadays you have the right to expect a lot. Especially if they are these new Wamsutta *Supercals*. You ought actually to sleep better in a bed made with *Supercal* sheets and get more luxury and comfort out of them for years to come than you've ever had before.

Because, as a matter of fact, this new *Supercal* is even smoother and finer to the touch than the old

Wamsutta *Percale*—the famous "Finest of Cottons." A new process, EQUI-TENSION, developed for sheets exclusively at Wamsutta, has made this refinement possible . . . and also produced a stronger fabric.

If you find it hard to believe that Wamsutta *Supercal* really can "smooth the way to sleep," just try changing to a *Supercal* pillow case for a night or two and see what a difference it makes.

WAMSUTTA MILLS • Since 1846 — The Finest of Cottons • NEW BEDFORD, MASS.

# *Supercal*

**WAMSUTTA**



**SHEETS**



MISS DOROTHY R. FELL

*Hattie Carnegie*

WYNN RICHARDS

...FORTY-TWO EAST FORTY-NINTH STREET, NEW YORK CITY...



I. MAGNIN & CO.  
CALIFORNIA — SEATTLE



WEDDING GOWN DESIGNED BY MOLYNEUX PARIS FOR I. MAGNIN & CO.





## COLLAR DRAMATICS

by

*Carolyn*

The very new adjustable chin collar... the double shawl collar... the drape wing collar... dramatically designed by Carolyn for dramatic coats for you! Three stunning coats, marked by the swing and flare that are typically new, typically Carolyn, ready to be marked with the unmistakable stamp of you!

NATIONAL MODES, INC., 128 WEST 31ST STREET, NEW YORK CITY

Sizes 12 to 20

The Carolyn hats featured are \$12.50

Double band shawl collar of Persian Lamb on a Forstmann's wool... Velvet Ascot. \$110.00

Juilliard New Frieze with adjustable chin collar of Kolinsky fur. . . . \$79.75

Drape wing collar of Persian Lamb on a smart new Diamond Frieze . . . \$69.75

*Carolyn*

Modes are sold exclusively in New York by ARNOLD CONSTABLE in Philadelphia by THE BLUM STORE  
Atlanta, Ga. . . . Rich's  
Austin, Texas . . . E. M. Scarbrough & Sons  
Baltimore, Md. . . . Schleisner Co.  
Baton Rouge, La. . . . Dalton Co.  
Binghamton, N.Y. . . . Hills, McLean & Haskins  
Birmingham, Ala. . . . Burger-Phillips Co.  
Bloomington, Ill. . . . W. H. Roland  
Boise, Idaho . . . The Mode, Ltd.  
Charleston, W. Va. . . . The Diamond

Chico, Calif. . . . M. Oser & Company  
Cincinnati, Ohio . . . Mabley & Carew  
Columbia, S. C. . . . Kohn & Co.  
Columbus, Ohio . . . The Fashion Co.  
Danville, Ill. . . . Meis Bros., Inc.  
Danville, Va. . . . L. Herman  
Dubuque, Iowa . . . J. F. Stampfer Co.  
Easton, Pa. . . . William Laubach & Sons  
Elmira, N. Y. . . . Rosenbaum's  
El Paso, Texas . . . Popular D. G. Co.  
Evansville, Ind. . . . De Jong's, Inc.  
Fairmont, W. Va. . . . J. M. Hartley & Son Co.  
Fort Worth, Texas . . . Monnig's

Greenville, S. C. . . . Meyers-Arnold  
Hamilton, O. . . . Robinson-Schwenn Store  
Hazelton, Pa. . . . Hyman's  
Helena, Mont. . . . Fligelman's N.Y.D.G. Co.  
Houston, Texas . . . Foley Bros. D. G. Co.  
Jackson, Miss. . . . R. E. Kennington Co.  
Jamestown, N.Y. . . . Abrahamson-Bigelow Co.  
Johnson City, Tenn. . . . King's, Inc.  
Knoxville, Tenn. . . . S. H. George & Sons  
Lafayette, Ind. . . . Loeb & Hene Co.  
Leavenworth, Kansas . . . Small's  
Lexington, Ky. . . . B. B. Smith & Co.  
Lima, Ohio . . . R. T. Gregg Co.

Little Rock, Ark. . . . Pfeifer Bros.  
Lynchburg, Va. . . . Guggenheimer's  
Marietta, Ohio . . . Otto Bros.  
Martinsburg, W. Va. . . . M. Cohen & Son  
New Kensington, Pa. . . . Silverman's  
Oklahoma City, Okla. . . . John A. Brown Co.  
Phoenix, Ariz. . . . Goldwaters Mercantile Co.  
Portsmouth, Ohio . . . Marting Bros. Co.  
Sacramento, Calif. . . . Hale Bros.  
Salt Lake City, Utah . . . Auerbach Co.  
San Francisco, Calif. . . . Hale Bros.  
San Jose, Calif. . . . Hale Bros.  
Savannah, Ga. . . . Leopold Adler

Schenectady, N. Y. . . . H. S. Barney Co.  
Seattle, Wash. . . . Best's Apparel, Inc.  
Sioux City, Ia. . . . T. S. Martin Company  
Spartanburg, S. C. . . . Aug. W. Smith Co.  
Springfield, Ill. . . . Roland's  
Springfield, Ohio . . . The Ed Wren Store  
Tulsa, Okla. . . . Brown-Dunkin  
Uniontown, Pa. . . . Wright-Metzler Co.  
Utica, New York . . . D. Price & Co.  
Washington, D. C. . . . The Hecht Co.  
Wilkes-Barre, Pa. . . . Fowler-Dick & Walker  
Williamsport, Pa. . . . Brozman's  
Wilmington, Del. . . . Kennard Pyle Co.  
York, Pa. . . . P. Wiest's Sons





***MACY'S mixes a long one and a short one . . .***

***long . . .*** a Macy's-only tunic of imported French metal-shot crepe and stitched lamé, 14.98. Mixed at the Blue Room of the Waldorf with a Paris-inspired slit skirt in black or brown crepe, 10.29. (But we'll mix yours to taste.) Lamé turban, copy of Agnes, 11.74.

***short . . .*** a Macy's-only Theatre Curtain blouse gathered onto a drawstring neckline, in Ducharne lamé, 14.98. Black cloky satin skirt in new bar length, 10.29. *Sizes 12 to 20.* Cloky satin turban, copy of Agnes, 10.89. Hats from the French Room—Second Floor.

BLOUSE SHOP—THIRD FLOOR—34th ST. & B'WAY, N. Y. C.



ties

AROUND TOWN  
—FROM THEStetson  
Shoes  
-REEL

See all the new shoe-styles by shoes-reel—send for the Fall Stetson Booklet. Stetson Shoe Company, Inc., South Weymouth, Mass. The shoes are found in the larger stores across country and at Stetson Shops in principal cities:

AKRON, Wagoner-Marsh Shoe Corp.  
ALBANY, E. A. Beaumont Co.  
ALTOONA, A. Simon & Co.  
BALTIMORE, O'Neill & Co.  
BANGOR, ME., Hub Shoe Store  
BINGHAMTON, Parlor City Shoe Store  
BOSTON, Jordan-Marsh Co.  
BOSTON, Stetson Shoe Shop  
BROOKLYN, David Heller  
BROOKLYN, Harry Sachs  
BROOKLYN, H. Triebitz  
BUFFALO, The Stetson Shoe Shop  
CANAL ZONE

Commissary Panama R. R. Co.  
CANTON, OHIO, Horton's, Inc.  
CHICAGO, The Stetson Shops  
144 South Dearborn St.  
CINCINNATI, Stetson Shoe Shop  
CLEVELAND, Cleveland Stetson  
Shop Co.

COLUMBUS, Holbrook Bootery Co.  
DAVENPORT, IOWA  
Peterson-Harned-Von Maur  
DAYTON, Harry L. Buck Shoe Co.  
DECATUR, ILL., Raupp & Son  
DENVER, Daniels & Fisher Stores Co.  
DERBY, CONN., Hubbell Bros.  
DES MOINES, Wiltsey's Shoe Shop  
DETROIT, Berke's Boot Shop  
ELMHURST, N. Y., Gosper-Kelly, Inc.  
FLUSHING, L. I., Harry Sachs  
GREENWICH, Favorite Shoe Store  
HARTFORD, W. G. Simmons Corp.  
HUNTINGTON, W. VA.  
Ayres & Harwood

KANSAS CITY  
Arnold Glove Grip Shoe Shop  
LANCASTER, PA., Shaub's Shoe Shop  
LINCOLN, NEB., Miller & Paine, Inc.  
LOS ANGELES, J. W. Robinson Co.  
LOUISVILLE, Baynham Shoe Co.  
MADISON, Huegel-Hyland Co.  
MILWAUKEE, Stetson Shoe Shop  
MINNEAPOLIS

Standard Clothing House  
MOLINE, Schwenker & Mough, Inc.  
NEWARK, Stetson Shoe Shop  
NEW YORK, Stetson Shoe Shops, Inc.  
15 West 42nd Street  
153 Broadway  
289 Madison Avenue  
(Men's Shop)

NEW YORK, N. Ostrow  
NEW YORK, Benjamin Pollock  
NEW YORK, Swarts Shoe Shop  
NEW YORK, Vanity Boot Shop  
OMAHA, NEB., Nebraska Clothing Co.  
PHILADELPHIA, Norcross & Abbott  
PITTSBURGH, Stetson Shoe Shop  
PORTLAND, ORE., Stetson Shoe Shop  
PUERTO RICO, Crews-Beggs D. G. Co.  
READING, Kathryn M. Anderson  
ROCHESTER, MINN.

Baker & Steinbauer Shoe Co.  
ROCHESTER, N. Y.

Park-Brannock Stetson Shop  
RUTLAND, VT., Wilson Clothing Co.  
SAGINAW, Kuiper Bootery  
ST. LOUIS, Hutcheson Shoe Co.  
SALT LAKE CITY

The McKendrick Shoe Co.  
SAN FRANCISCO, Frank Werner Co.  
SEATTLE, The Stetson Shoe Shop  
SPRINGFIELD, ILL., Reich Shoe Shop  
SPRINGFIELD, MASS.

Stetson Shoe Shop  
SYRACUSE, Park-Brannock Co.

WASHINGTON, D. C.

Stetson Shoe Shop

WILKES-BARRE, PA.  
Walter's Shoe Store

YONKERS, J. Cantor

BOOTMAKER'S TIE—AS STRICTLY, STARKLY PLAIN AS AN OFFICER'S DRESS BOOT . . . JUST FINE LINES AND LEATHER THE WAY STETSON HANDLES THEM. WEAR IT IN BLACK OR BROWN WITH CLOTHES OF TAILORED DISCIPLINE.



QUILTED TIE—THIS WHOLE SHOE IS TAILOR-STITCHED AT HERRING-BONE ANGLES AND LOOKS WELL WITH WOOLENS. PANELED DOWN THE FRONT TO MAKE THE FOOT SEEM HALF AS WIDE! SHINY BLACK OR BROWN KIDSKIN.



Stetson Statuettes  
above dressed by  
PECK & PECK



RAINDROP TIE—SIMPLY PELTED WITH TINY PIN HOLES . . . ALL WARMLY LINED, OF COURSE. TOGETHER WITH ITS SUNBURST STITCHING, THE SHOE HAS "DRESSMAKER SOFTNESS" NOT USUAL IN TIES. BLACK OR BROWN WITH KANT-SKUFF HEELS.



# TIMELY NOTE



Wendell MacRae

Back in town? Meet the smartest glove of fall... in a brand new basket weave called **Nobby**.\* A Kayser origination with the charm of homespun.

Short, and beautifully tailored...like the new coats and suits. Colors: Chamois, Chocolate, Navy, Black. No. 966. Made in U.S.A. A thrifty...1.00.

## KAYSER

\*TRADE MARK

AT SMART SHOPS THE COUNTRY OVER



# *Crepe Marcasite in DuPont Rayon yarn*

One of the mad and successful fabric ideas of the season. Shot dots like marcasite over a mat dull crepe in DuPont Rayon yarn. Duplex weave it with an angel satin back. Left — cocktail length skirt and sheer shoulder. Right — a double duty dress with postillion jacket. Sheer sleeves in the dress.



## *Rolanda modes*

TWO OF A GROUP OF "GAY MOMENT" FASHIONS for under \$20—exclusive with FRANKLIN SIMON, *New York City* • MARSHALL FIELD & COMPANY, *Chicago* • J. L. HUDSON, *Detroit* • SANGER BROS., *Dallas* • THE GAXTON COMPANY, *Baltimore* • CUNNINGHAM'S, *St. Louis* • ROBERTS, *Columbus, Ohio* • and one store in 40 other cities.

For the name of the store in your city, write ROLANDA MODES, 101 West 37th Street, New York City



*Autumn's Glory* revealed in alligator



*Koret handbag originals*

All the tawny, vibrant colors of the Autumn scene, interpreted in only the finest Alligator skins, which in turn has been molded into the smartest of handbags to carry the right note of color into your Fall costumes!

*Koret Originals in Alligator* conform to the finest traditions of quality and style in handbags. To be certain you are getting a model by this designer, and none other, look for the Gazelle, Koret mark of quality, present within each original by this handbag maker.

THE MARK OF A KORET ORIGINAL





*Carter's new  
3 point control  
leaves you  
free as air...*

**THREE DEGREES** of persuasion are skilfully knitted, without a seam, into the same "Lastex" garment. That's why the three different parts of your figure receive just the amount of authority each part needs; *firm control* at the hips and derrière, a *shade gentler control* at the waistline, and *lightest of all* over the diaphragm. This new Carter control-where-you-need-it technique works miracles with your figure, yet gives you glorious freedom. Don't suffer in silence to banish your bulges—slip into a Carter

(Above) TRI-FLEX Complete, F-61, past master in 3-point control, sizes 32 to 38. (The girdle in this fabric is TRI-MODE, G-43.)

this fall and know what sleek comfort means. There are girdles and completes, pantie-girdles, too, in so many styles and fabrics that to choose yours is easy. Carter's completes are priced from \$3.50 to \$8.50, girdles from \$2.00 to \$8.50, bandeaux from \$1.00 to \$3.00.

The William Carter Company, Boston, New York, Philadelphia, Cleveland, Chicago, Dallas, San Francisco. Home Executive Office: Needham Heights, Mass. Made and sold in Canada by Eisman & Co., Ltd., Toronto; in British Isles by Carter's Foundations, Ltd.



(Above) NEW SPIRO-MODE, G-5, a girdle with a mind of its own; two-boned front panel; 14" and 16" lengths; sizes 24 to 32. B-10, new step-in bandeau, even sizes 32 to 38.

(Left) TEENS FIVE Pantie girdle, G-55. (Longer length, Slimmer, G-81.) Eyelets for attachable garters, sizes 24 to 30. B-15, Banjo bandeau of lace and "Lastex," even sizes 32 to 38.

*Carter's* FOUNDATIONS *pre-shrunk*



*A coat that keeps its beauty*



Your coat of Forstmann Woolen identifies you as a woman of distinguished taste. But it is continued satisfaction that makes your coat a real investment. It serves you not one season, but several. It resists wrinkles and keeps its color through

hard wear. It is warm without undue weight, for Forstmann Woolens are made only of the best pure wool. All good shops feature them in costumes and by the yard. Forstmann Woolen Co., Passaic, N. J. Sales Office: Empire State Bldg., N. Y. C.

*Forstmann Woolens*









# Personal Daintiness

IS THE FIRST RULE  
OF LOVELINESS

**QUEST**—new discovery for personal daintiness preserves after-bath freshness all day long! It is the **POSITIVE** deodorant powder for your every need . . . soothing, pleasant, safe

● "As necessary as soap and water—absolutely indispensable to fastidious women". . . that's what beauty editors say about this new discovery for personal daintiness. "Quest" is its name—Quest, the *positive* deodorant powder.

Use this cooling, soothing powder after your bath and I promise you unfailing protection such as you've never before enjoyed! Here is the new easy way to the charm and confidence women seek. Quest assures all-day-long body freshness. It does not irritate the skin, clog

pores or interfere with normal body functions.

Quest positively deodorizes where other methods fail. The fact that it is unscented is *your proof* that Quest does not merely cover one odor with another and it makes your perfume 100% effective.

For personal daintiness, buy Quest, and when you buy it remember that men will like it too, because it is unscented and positively protects. It costs no more than other kinds . . . only 35c for the large two-ounce can.

**FOR USE WITH KOTEX** — Quest assures complete protection at all times. Well-groomed women can't afford to take chances when personal daintiness and peace-of-mind are at stake. Buy this **POSITIVE** deodorant powder when you buy Kotex.

*Mary Pauline Callender*  
Author of "Marjorie May's Twelfth Birthday"





*Crystelle*  
U. S. Pat. No. 1,989,535

**COLORS THE  
SOCIAL SEASON**

For gay occasions — when it is so important to look your very best — we commend CRYSTELLE for its colorful beauty . . . Aristocrat of fashion fabrics, CRYSTELLE'S lovely peachskin texture and vibrant, petalbloom colors forecast a more brilliant social season. And the gay, new CRYSTELLE colors are exclusive, too. Its matchless draping quality is an important fashion point this season. The fabric that flatters — and sees you triumphantly through many a festive occasion.



*Shown Exclusively by a Leading Store in Each City, Including . . .*

BONWIT TELLER . . New York • I. MAGNIN & CO. . . California—Seattle		
CHAS. A. STEVENS & CO., Chicago	HALLE BROS. CO. . . . . Cleveland	JELLEFF'S . . . . . Washington
BONWIT TELLER, Philadelphia	KAUFMANN'S . . . . . Pittsburgh	STIX, BAER & FULLER, St. Louis
FLINT & KENT . . . . . Buffalo	BONWIT-LENNON . . . . . Baltimore	THE NEUSTETER CO., Denver
REID-CALKINS . . . . . Evanston, Ill.	THE JENNY CO. . . . . Cincinnati	STEIN'S . . . . . Toledo
KLINE'S, INC. . . . . Kansas City	JOHN W. THOMAS CO., Minneapolis	LEVY'S . . . . . Memphis
JAYS . . . . . Boston		SAX-KAY . . . . . Detroit

A FABRIC FROM *The Shelton Looms* . . . OWNED AND OPERATED BY  
Sidney Blumenthal & Co. Inc. One Park Avenue, New York, N. Y.





CORDAY

12 RUE DE LA PAIX • PARIS

*Parfums of  
Lasting Fragrance*







**PERSIAN LAMB**  
*died by*  
**A. HOLLANDER & SON**

*Light Companion*  
 OF YOUR  
*Younger Moments*

★

● You may always have thought of Persian Lamb as a heavy fur. But to-day all that is changed! Under the skilled treatment of A. Hollander and Son, Persian has become light in weight, supple as a kid glove... a youthful favorite! Ask your store to show it to you in the young and swagger models. But be sure you get genuine A. Hollander and Son skins. Their midnight black, their shimmering lustre make a coat of exquisite beauty. And it *keeps* that beauty. . . . Persian Lamb died by A. Hollander and Son is *guaranteed* for color permanence. All good stores will gladly show it to you. . . .  
**A. HOLLANDER and SON, Inc.,**  
 World's Largest Fur Dressers & Dyers  
**NEWARK • NEW JERSEY**



THIS STAMP on the back of every pelt identifies genuine A. Hollander and Son Persian Lamb. . . . ASK TO SEE IT  
**GUARANTEED FOR COLOR PERMANENCE**



**FURS** *died by A. HOLLANDER & SON* *keep their beauty longer*





**HUDSON  
SEAL-DYED MUSKRAT**  
*dyed by*  
**A. HOLLANDER & SON**

*Black magic*



**GUARANTEED FOR COLOR PERMANENCE**

● A. Hollander & Son are not manufacturers of fur coats. They are dyers of the skins. Coats made of A. Hollander and Son Hudson Seal-Dyed Muskrat range in price from around \$100 up to \$500 and more, depending on the number and quality of skins, lining, trimming and workmanship.

● Wrap yourself in the flattery of this fashion-favored fur. It does things to you. Its deep soft black, lit by a thousand dancing highlights, is a magic tonic in your wardrobe. Hudson Seal-Dyed Muskrat dyed by A. Hollander and Son is richer in color, brighter in lustre. No matter what you pay for your coat, if you see the stamp of A. Hollander and Son on label, tag or pelt, you can rest assured that the skins have been given the world's most skillful treatment. The beauty of the fur will last. It is *guaranteed* for color permanence. All good stores will gladly show you this mark of superiority. Ask to see it. A. HOLLANDER and SON, INC., World's Largest Fur Dressers and Dyers, NEWARK, NEW JERSEY.

FURS dyed by A. HOLLANDER and SON keep their beauty longer





LOUISE DAHL-WOLFE  
HATS BY LILLY DACHÉ

...For a season of dramatic individuality a renowned designer presents fashions of BAGDAD CREPE, a Bloomsburg texture, woven of Crown Rayon, the NEW Rayon of Fashion...because Bagdad Crepe has a superbly rich grained surface, it is satin-backed, and soft as a whisper! ... Here indeed are creations of old world enchantment for new world élégantes,—in night-black contrasted with white hand point Venise... Afternoon or Slipper Length... Misses' Sizes. • Available in fine stores from Coast to Coast.

The Crown Tag stands for the laboratory tested wearing satisfaction and dry cleanability of Bagdad Crepe.



"A FABRIC CREATED OF CROWN RAYON...IT'S TESTED!"





MEREDITH by MATRIX . . . A really unusual oxford with novel decoration of braid, stitching and tiny diagonal slashes. Cross-wise trimming gives shortening effect to the gracefully-shaped toe. Black Ebony and Indies Brown Kid.

MERWIN by COLLEGEGBRED . . . The perfect answer for general Fall sportswear. Slightly rounded toe, custom leather heel, and sturdy sole are designed for trim lines and hard wear. In Brown Bucko, Brown or Black Bering Seal Calf.



## BEAUTY AND COMFORT

An effective combination of smart design and complete foot-comfort are realized in every pair of Matrix and Collegebred Shoes. For within each shoe is "Your Footprint in Leather." This patented sole is molded to the natural lines of your foot, follows the delicate curves of your arch, gives firm yet comfortable support to your entire foot. Because "Your Footprint in Leather" makes Matrix and Collegebred Shoes fit more perfectly, it contributes to the trim appearance of the shoes themselves. Those who seek day-long foot-ease combined with smart design, find the right answer in Matrix and Collegebred Models for Fall.



Collegebred Shoes at \$7.75 and up. Matrix Shoes at \$9.00 and up. E. P. Reed & Company, Rochester, N. Y. Matrix and Collegebred Style Studio, 47 West 34th St., New York

CREATED  BY REED



# TO MOULD

## and TO HOLD

### that long unbroken line of beauty

All Fall Fashions, whether derived from Grecian, Renaissance, Victorian or whatever sources, demand a foundation that defines and slenderizes bust, hip and waistline without interfering with freedom or poise. To meet this peremptory challenge of the mode, nothing can take the place of "Lastex" foundations, so light, so comfortable, so controlling, so dependable, so easily washable. Trust "Lastex" to smooth away the rebellious roll or persistent bulge you are beginning to view with concern. To "Lastex", you know, you are positively indebted for today's finer art of corsetry, replacing the inflexible strait-jacket your mother once wore. The new art is well exemplified in Flexees, the foundation with "Twin Control", an amazing construction that works wonders with the figure, while doing away with sagging, riding-up and similar vexations. You will find the one illustrated here, and other new Flexees for Fall, in leading department stores and specialty shops. "Lastex", 1790 Broadway, New York City.

**FLEXEES**  
*twin control*

With benefit of

**Lastex**  
REG. U. S. PAT. OFF.

THE MIRACLE YARN THAT MAKES THINGS FIT



**STAR-DUST in**

**star-dotted "Lastex" batiste**

A new Flexees contribution to smart wardrobes. Semi-stepin combination for slender to average figure. Alençon lace uplift. Reinforced front. Fifteen-inch skirt. Sizes 32 to 42. Worn with Vanity Fair's Kneelast Stockings, with "Lastex" ribbing below the welt, to offset garter pull and leg bend, and shoes by Rice-O'Neill, with the new "Lastex" quarters to give perfect fit.





Florence Roome and Wendy Iglehart share an enthusiasm for polo, Mrs. Franklin's thoroughbred knitted fashions and Lux! Mrs. Franklin advises her customers: "Do insist on Lux."

Under the scoreboard... Kitty Neilson wearing Best and Company's new velveteen that Luxes superbly. "I never take chances with any other soap—Lux is so safe," Miss Neilson says.

## THE POLO CROWD GOES IN FOR *Luxables* IN A BIG WAY



Discovering the comfort and economy of Luxable fashions, the smart younger set won't give them up!

Every game day finds the fields dotted with shirt frocks, Luxable flannels and other featherweight weaves... with velveteens that love an occasional Luxing... with oodles of sweaters and Luxable knitted things.

All kinds of swanky sports togs, in exciting new fabrics that Lux, are being shown at the smart stores favored by the polo crowd—like Best and Company, Lord and Taylor, Mrs. Franklin.

"There's nothing to fear in washing them if you insist on Lux," they say. "It's safe for everything safe in water alone—preserves all the smartness and perfection of fit that our things have when new."

Naturally these stores advise Lux! Cake-soap rubbing, soaps with harmful alkali, are so apt to weaken threads, fade colors, shrink wool fibres. Lux has no harmful alkali, needs no rubbing. Anything safe in water alone is safe in lukewarm water and gentle Lux.

Snapped at the field... Carolyn Winston, with Marjorie Keith, in gray Viyella from Best and Company. This famous store recommends Lux.



Luxable perfection in red, worn by Miss Winston... "Casuella," a new fall fabric of cotton and spun rayon, alluringly soft! Lord and Taylor specify Lux care for this.



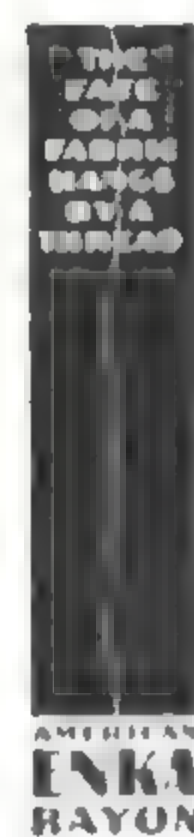
The fashion "right" polo crowd clamors for Luxables. Smart shops which dress them say, too, "We know Lux is safe!"



# DuvAllura

S P O N S O R E D B Y

## *Lyonel of Paris*



DuvAllura is entirely new—soft and velvety, light as a feather, very supple—it drapes in lovely liquid lines. A tricot knit pile fabric of Enka rayon—which gives it its texture, strength and depth of color. Knit with skill, it is exceptionally strong and wearable. A slight rib gives added interest. Lyolène's facile fingers, inspired by the lovely texture of DuvAllura, designed this charming frock to introduce the fabric. This—and a wide selection of other models—priced from \$10 up—in Titian Red, Billiard Green, Rust, Black, Bronzine Green, Gingertone, Royal Blue and Brown—for misses and women—sold exclusively at

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*I'll Confess*  
 I WAS SPENDING MY LIFE  
*two feet*  
*from happiness*



GET INTO *Naturalizers* AND GET MORE OUT OF LIFE!

Has Fashion been sentencing you to a long term of discomfort? Away with all that! Now you can select bewitching styles that don't bedevil your feet. Wear stunning Naturalizer Shoes and stop spending your life two feet from happiness. These nationally celebrated shoes are glamorous, graceful, trim and slim. Fashioned on Dr. Sawyer's plus-fit lasts to bring caressing comfort to feminine feet. Sizes AAAAA to EEE.

WRITE TODAY for Fall Catalogue of styles and name of nearest dealer. Blue Ribbon Shoemakers, St. Louis, Missouri.

MOST STYLES \$6.50  
 \$6.75 ON WEST COAST

*Naturalizer Shoes*



CHOOSE YOUR COAT  
*WEEK*

WHEN YOU SEE THIS SIGN  
IN YOUR TOWN, IT'S TIME  
FOR *Action!*



*Don't delay your*

(left three)

RENAISSANCE COLLAR of caracul on lattice crepe or frieze

SKUNK collar on coat of lattice crepe.

KIT FOX collar, inside gilet, on lattice crepe.

(centre three)

RIPPLES OF BEAVER for flattery on diamond suede.

BABY KOLINSKY combined with frieze or matelasse.

BLUE FOX in alliance with diamond suede.

(right three)

SEALINE follows vogue for short furs on diagonal patterned fabric.

MANCHURIAN WOLF topping off a patterned diagonal woolen.

CARACUL LAPELS sitting squarely on coat of vertical cord.

In addition to the coats illustrated, you'll find many more, equally luxurious Printzess models, trimmed with

FOX

PERSIAN LAMB

MOUNTAIN SABLE

BEAVER

CARACUL

WOLF

KOLINSKY

SQUIRREL

SKUNK







*new coat any longer!*

... and make sure it's a PRINTZESS!

#### CHOOSE YOUR COAT

In your city . . . soon...a leading store will raise the "Choose Your Coat" Week banner. And when it does, don't delay. Go there, *and choose your coat!* This event offers complete assortments of Fashion Successes. You will be able to select from an all-star cast of famous Printzess models. You can pick with utter security, knowing that, whatever your choice, the lines, the fabric and the fur of your coat have received Fashion's most enthusiastic approval.

And you will be agreeably surprised, too, to see how easily you can stay within your budget and still own one of these lovely Printzess coats • Because these coats bear the Printzess label, you can be sure that they will fit perfectly, that they will hold their lines beautifully, and that they will wear through months and months of satisfaction. Keep on the watch for "Choose Your Coat" Week. You couldn't find a better time to buy a coat. The Printz-Biederman Co., New York, Cleveland, Chicago.







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39 famous paintings were photographed in full color especially for this Portfolio, and their values and colorings are faithfully maintained in these prints. Each picture is printed on heavy paper, 12" x 14 1/2", with a wide margin, suitable for framing. The artists: David, Ingres, Delacroix, Corot, Degas, Manet, Monet, Renoir, Toulouse-Lautrec, Forain, Cézanne, Seurat, Van Gogh, Gauguin, Rousseau, Bonnard, Matisse, Redon, Picasso, Braque, Rouault, Derain, Modigliani, Chirico, Dufy, Segonzac, Pascin, Kisling, Laurencin.

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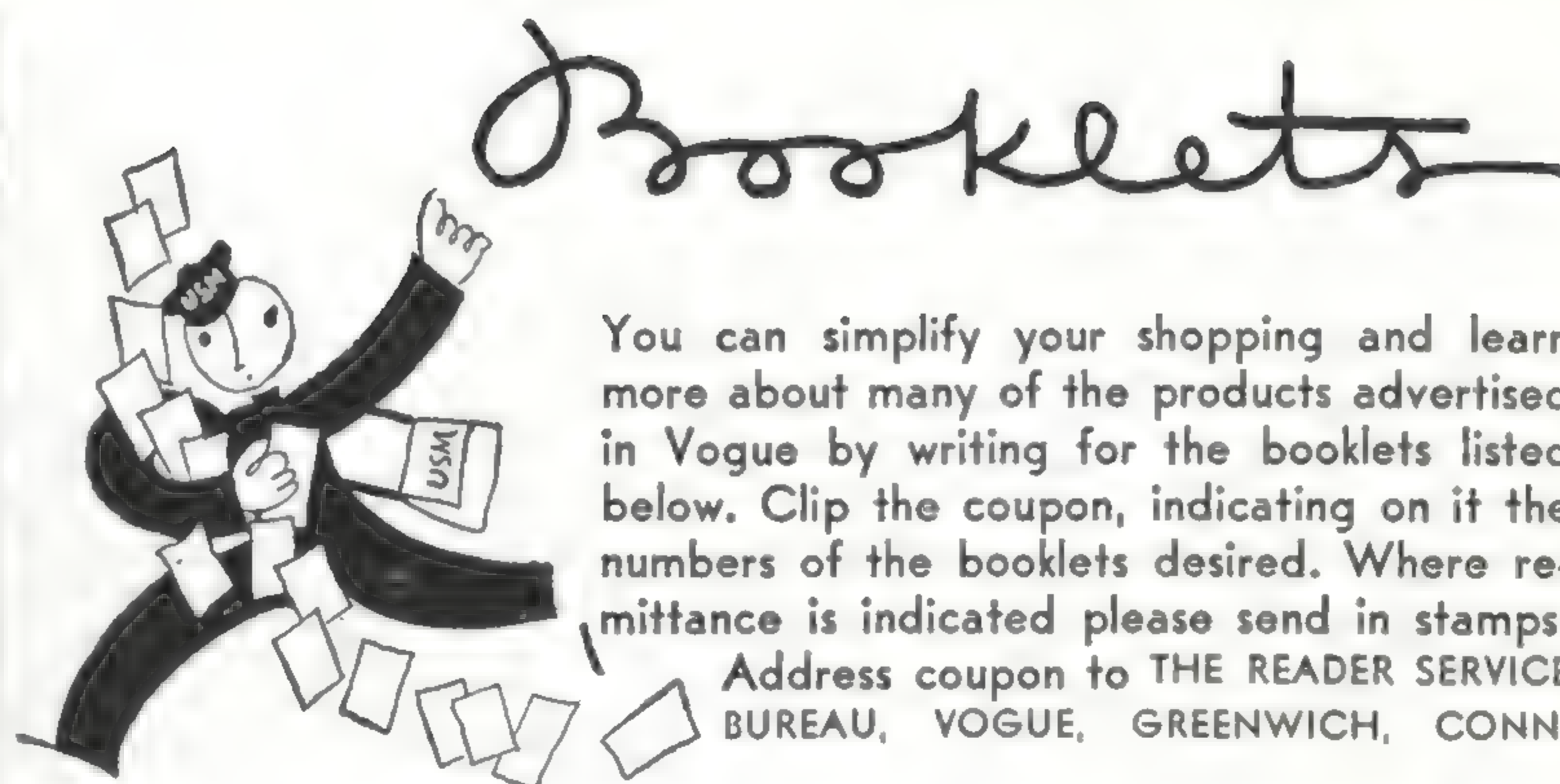
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Spatzies are made from the finest wool Lastex—the miracle yarn that makes things fit. They match the latest styles and colors.

And their smart, glove-like fit lends such neatness to shapely ankles. They actually accentuate slimness.

Yet Spatzies weigh but less than 3 ounces! They may be carried in purse or bag and pulled on and off like a glove.

There'll be no more sitting around at games half frozen . . . no more driving your car with cruel cold air killing your ankles. No more of all that. Spatzie-warm ankles mean real warmth and comfort in any kind of weather. And warmth and comfort are natural beauty aids.

Get a pair of the new, smart Spatzies at your favorite shoe store or hosiery department. Look for the name SPATZIES. Spatzies are inexpensive, too.

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**Spatzies** are really Ankle Gloves! Nothing could be more practical or more stylish than this comfortable cold weather apparel made of finest Lastex.



**Less than 3 ounces!** Spatzies add little in weight but much in comfort!

**Spatzies** and rubbers make the ideal stormy weather wear.



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*Give Your Ankles the Charm and Comfort of* **SPATZIES**



# PRIN de PARIS

**"A** NUMBER of our students would undoubtedly appreciate the advantage of such a period of training. We are glad to receive encouragement and specific advice from experts in those fields to which our students may be attracted."

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**HEAR ye, Girls of the Graduating Class of 1936:** Career opportunity is knocking at your door. Vogue's *Prix de Paris* offers you, as first prize, a year's employment in the Paris and New York offices of Vogue—as second prize, six months' employment in Vogue's New York office. If you're interested in publishing, advertising, or merchandising of fashion, get out your pencils, sharpen up your fashion sense, and go in to win.

The first test questions of Vogue's *Prix de Paris* will appear in the next issue of Vogue—November 1st. Study the present issue and the one preceding it for fashion information that will aid you in answering the questions.

## ENTRANCE BLANK

Enroll my name as an entrant in Vogue's *Prix de Paris*.

Name \_\_\_\_\_

Home Address \_\_\_\_\_

I am a member of the class of 1936 of \_\_\_\_\_

College or University

My college address is \_\_\_\_\_

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## THE RULES

- ① Each entrant must be a member of the graduating class of 1936 in a U. S. college or university which grants a recognized A. B. degree.
- ② The contest will consist of two parts: first, a series of six quizzes to be answered by the entrants and graded by the judges as any college test paper would be graded; and, second, a thesis on a general fashion subject.
- ③ Each entrant must fill out an entrance blank. These blanks may be mailed immediately, or with the answers to the first quiz.
- ④ The first quiz of the series will be published in the November 1st issue of Vogue and the succeeding ones will appear in the issues of December 1st, January 1st, February 1st, March 1st, and April 1st.
- ⑤ Each quiz will be made up of from 5 to 10 questions which will range in subject matter from definite fashion points, which anyone who has made a careful study of her copy of Vogue can answer, to "idea" questions covering the whole fashion field.
- ⑥ Papers will be graded on the following points:
  - (a) Recognition and judgment of fashion values drawn from the two preceding issues of Vogue.
  - (b) Initiative and imagination in presentation of fashion.
  - (c) Ability to express answers in clear and vivid writing.
- ⑦ Answers to each test must be mailed on or before the twentieth of the month on which the test appears and must bear a postmark of not later than midnight of the twentieth of the month.
- ⑧ Entrants must send answers to all six quizzes in order to be eligible for a prize.
- ⑨ Subjects for the thesis will be announced January 1st. Theses must not exceed 1500 words in length and are due on April 20, 1936. No late theses will be considered.
- ⑩ All test papers and theses must be typed.
- ⑪ The judges of the contest will be the Editors of Vogue and their decision will be final in all cases.
- ⑫ The winners of the contest will be announced June 1st, 1936. The girl selected by the Editors, on the basis of her test answers and thesis, as having the most outstanding fashion ability will join Vogue's staff for the following year. At least six months of her time will be spent in the Paris office. She will be paid an adequate salary plus her expenses to and from Paris. The winner of second place in the contest will be employed for six months in Vogue's New York office.





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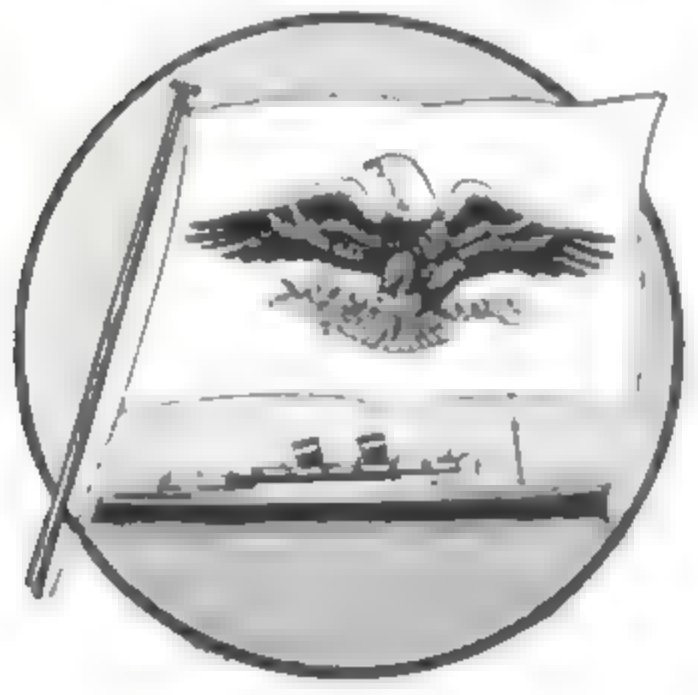
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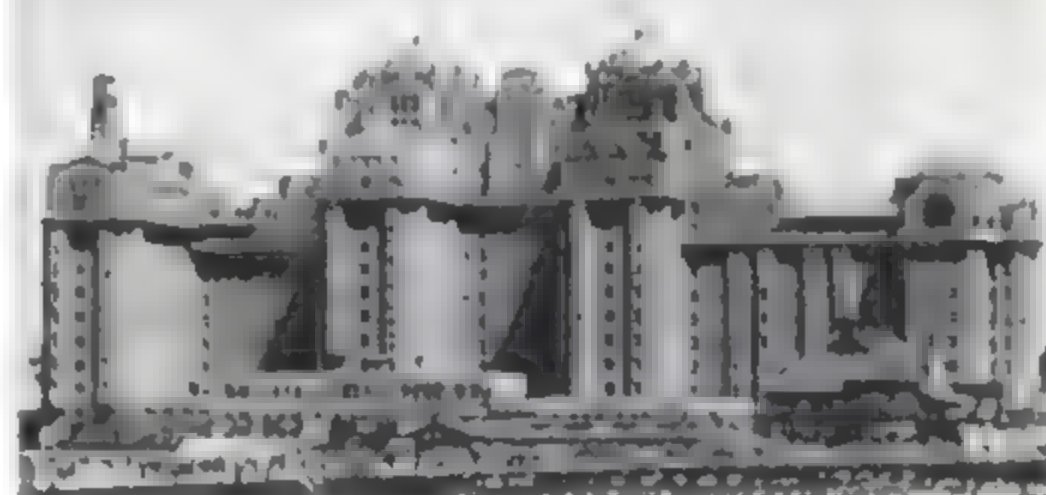
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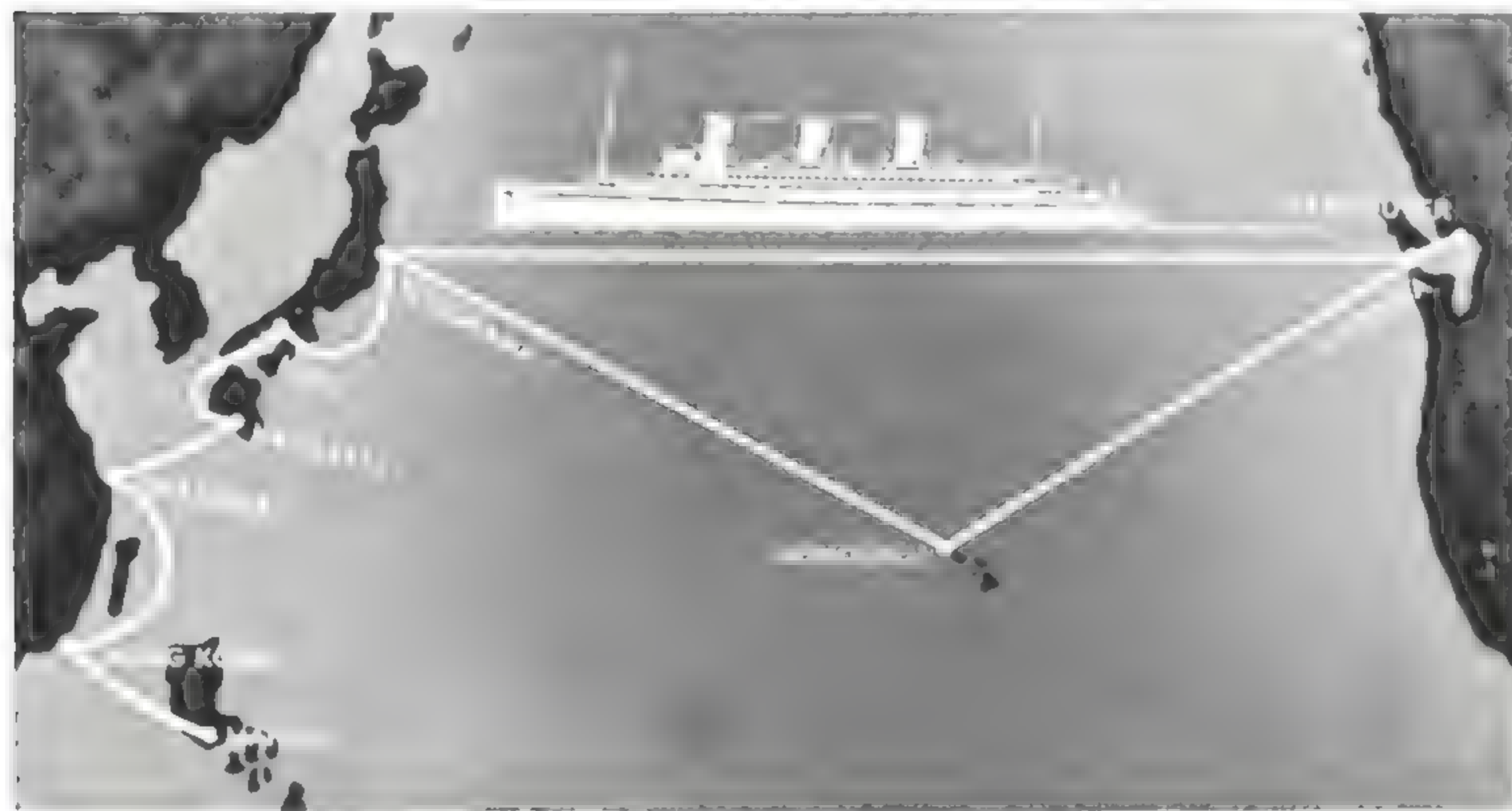
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... high lights and side-lights on private schools in this country and in Europe, noted in these columns, as space permits, for readers of Vogue who are interested in the world of education. In addition, our staff of trained people will be very glad to help you with specific advice. Simply write or call Miss Marian Courtney, 1928 Graybar Building, 420 Lexington Avenue, New York City. Telephone: MOhawk 4-7500.

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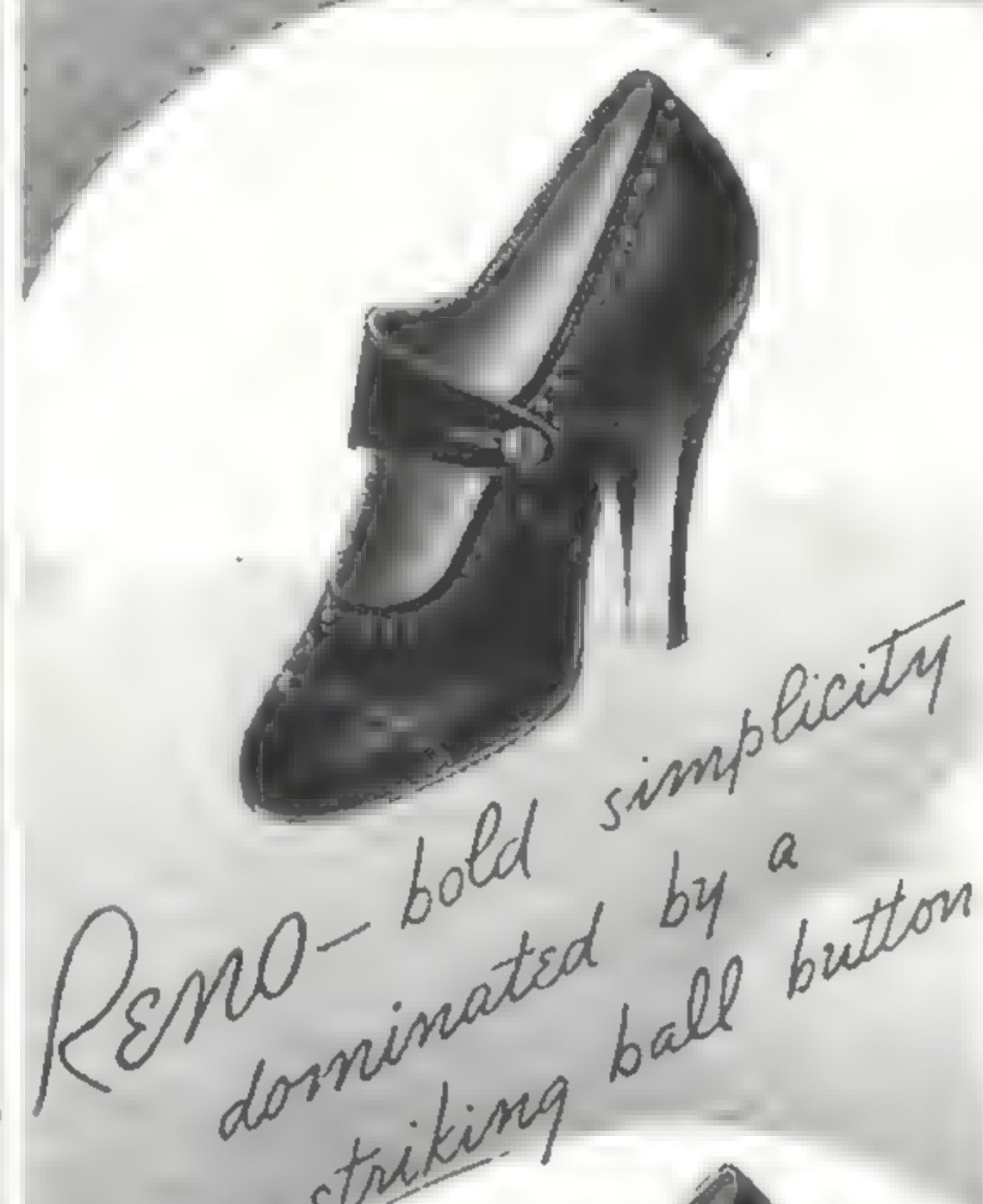
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Charm lies inherent, but often dormant, in every living soul. It is rhythm that originates when the spark of beauty is struck, and ripples outward in everything one does and says and thinks. It is the unconscious faculty of stirring an emotion in others. It is the release of one's powers and the becoming of one's self.

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# SOCIETY

## BIRTHS

### NEW YORK

**Biggs**—On August 16, to Mr. and Mrs. William Richardson Biggs (Georgene Williams), of New York and New Canaan, Connecticut, a son, Jeremy Hunt Biggs.

**Bonsal**—On August 9, to Mr. and Mrs. Dudley B. Bonsal (Lois A. Worral), a son, Stephen Bonsal.

**Fowlkes**—On September 6, to Dr. John Winston Fowlkes and Mrs. Fowlkes (Lucy Burwell Allen), a son, George Allen Fowlkes.

**Holmes**—On September 5, to Mr. and Mrs. Leonard Field Holmes (Emily L. Cobb), a son, Oliver Cobb Holmes.

**Ingalls**—On September 5, in Birmingham, Alabama, to Mr. and Mrs. Robert Ingersoll Ingalls, junior (Eleanor Ridgeley Flick), a daughter.

**Soutter**—On August 10, to Mr. and Mrs. James T. Soutter, junior (Sarah L. Downey), of Rye, New York, a son, John Downey Soutter.

### BOSTON

**Emery**—On August 2, to Dr. Edward Stanley Emery, junior, and Mrs. Emery (Mary T. Bradley), of Brookline, Massachusetts, a son, Edward Stanley Emery, third.

### CHARLOTTE, NORTH CAROLINA

**Garrison**—On August 28, to Mr. and Mrs. William Barnette Garrison (Rebecca Snyder), a son.

**Mason**—On August 27, to Mr. and Mrs. Charles E. Mason (Edna Carson), a daughter, Edna Carson Mason.

**Nisbet**—On September 2, to Mr. and Mrs. W. O. Nisbet, junior (Rebecca Jones), a daughter, Rebecca Jones Nisbet.

### FALL RIVER

**Chace**—On September 10, to Mr. and Mrs. L. Sanford Chace, junior (Lorene Humphrey), a son.

### HOUSTON

**Roberdeau**—On August 5, to Mr. and Mrs. Joe Roberdeau (Maud Griffin), a daughter, Rita Roberdeau.

**Townes**—On August 21, to Mr. and Mrs. Edgar E. Townes (Mary Louise Goss), a son, Edgar Goss Townes.

### NEW ORLEANS

**Wisdom**—On June 25, to Mr. and Mrs. John Minor Wisdom (Bonnie Mathews), a son, John Minor Wisdom, junior.

### PHILADELPHIA

**Brooke**—On August 25, to Mr. and Mrs. George Clymer Brooke (Madeline R. Blackburn), of "Company Farm," Pottstown, Pennsylvania, a son.

**Brown**—On August 12, to Mr. and Mrs. Edmond L. Brown, second (Anne S. Read), of Bryn Mawr, Pennsylvania, a son, Edmond L. Brown, third.

**Reeves**—On August 15, in New York, to Mr. and Mrs. Jay Bucknell Lippincott Reeves (Barbara Holmes), a son.

### POUGHKEEPSIE

**Peirce**—On September 2, to Professor John W. Peirce and Mrs. Peirce (Phyllis Newell), a son, Richard Graham Peirce.

### SIOUX CITY

**Jepson**—On August 2, to Mr. and Mrs. Richard N. Jepson (Beulah Nelson), a son, James Richard Jepson.

**Lennon**—On August 13, to Mr. and Mrs. Richard Lennon (Mary Isabelle Fitzgibbons), a son, Richard Charles Lennon.

### SPRINGFIELD, MASSACHUSETTS

**Butler**—On July 6, to the Reverend John Vernon Butler and Mrs. Butler (Mary McKee), a daughter, Mary Vernon Butler.

### WASHINGTON, D. C.

**Lee**—On August 3, in Elkins, West Virginia, to Mr. and Mrs. Thomas Davis Lee (Susan D. Randall), a son.

## BIRTHS

### WEST HARTFORD

**Haggard**—On June 1, in West Hartford, Connecticut, to Mr. and Mrs. Paul Homer Couchman Haggard (Rhoda Ann Powell), of Superior, Wisconsin, a son, Frank Powell Haggard.

## ENGAGEMENTS

### NEW YORK

**Allen-St. George-Smith**—Miss Katharine Allen, daughter of Mr. and Mrs. Benjamin Leach Allen, of New York and "Notamisset Farm," Westhampton Beach, Long Island, to Mr. Frederick St. George-Smith, junior, son of Mr. and Mrs. Frederick St. George-Smith, of Greenwich, Connecticut.

**Barker-Kilroe**—Miss Mary Salisbury Barker, daughter of Mr. and Mrs. Stephen Barker, of Short Hills, New Jersey, to Mr. Edward Lawrence Kilroe, son of Dr. Edward P. Kilroe and Mrs. Kilroe, of New York.

**Bryant-Smith**—Miss Ruth Bryant, daughter of Mr. and Mrs. Arthur Herbert Bryant, of Alexandria, Virginia, to Mr. George Plummer Smith, junior, son of Mr. and Mrs. George Plummer Smith, of Convent, New Jersey.

**Ferguson-Bickford**—Miss Virginia Ferguson, daughter of Mr. and Mrs. William Archibald Ferguson, of Greenwich, Connecticut, to Mr. E. Curtice Bickford, of Rye, New York, son of Mr. Frederick E. Bickford.

**Hammond-Roper**—Miss Mary Pierce Hammond, daughter of Mr. and Mrs. Lyman Pierce Hammond, of New York and Westport, Connecticut, to Mr. Edward Hawley Roper, son of Dr. Joseph Charles Roper and Mrs. Roper, of New York and Riverside, Connecticut.

**Harrison-Whitridge**—Miss Virginia Haxall Harrison, daughter of Mr. and Mrs. John Triplett Harrison, of New York and Greens Farms, Connecticut, to Dr. John Whitridge, junior, of Baltimore, Maryland, son of Mr. John Whitridge.

**Stoddard-Kirkland**—Miss Barbara Stoddard, daughter of Mr. and Mrs. Louis E. Stoddard, to Mr. William Reed Kirkland, junior, son of Mr. William R. Kirkland.

**Work-Macy**—Miss Nancy Harlan Work, daughter of Mr. and Mrs. James H. Work, of "Ingleside," Lawrence, Long Island, to Mr. Morgan Macy, son of Mrs. Susanne Morgan Macy, of Caledonia, New York, and of the late Major Sylvanus Jenkins Macy.

### BALTIMORE

**Carroll-Alexander**—Miss Anita Carroll, daughter of Mrs. William E. Bleck, of Paris, and of Mr. Charles Carroll, of New York and "Doughoregan Manor," Carrollton, Maryland, to Mr. Charles Butler Alexander, junior, son of Mr. and Mrs. Charles Butler Alexander, of "Cliffholme," in the Green Spring Valley.

### BOSTON

**Pratt-Kemper**—Miss Sylvia Mayo Pratt, daughter of Dr. Joseph H. Pratt and Mrs. Pratt, of Brookline, Massachusetts, to Lieutenant John Mason Kemper, U. S. A., son of Colonel James Brown Kemper, U. S. A., and Mrs. Kemper.

### CHARLOTTE, NORTH CAROLINA

**Stowe-Abernethy**—Miss Belle Ward Stowe, daughter of Mr. and Mrs. James Pinckney Stowe, of Charlotte, to Mr. Robert Sidney Abernethy, junior, of Charlotte, son of Mr. and Mrs. Robert Sidney Abernethy, of Winter Haven, Florida.

### CHICAGO

**Rowe-Evans**—Miss Katharine Jane Rowe, daughter of Mr. and Mrs. Edgar Charles Rowe, of Chicago, Illinois, to Mr. Robert French Evans, son of Mr. and Mrs. Harry Fifield Evans, of Davenport, Iowa.



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# SOCIETY

## ENGAGEMENTS

### ELIZABETH

**Bahney-Craycroft**—Miss Harriette Bahney, daughter of Mr. and Mrs. Luther W. Bahney, to Mr. Kenneth Tobin Craycroft, son of the late Frank J. Craycroft and Mrs. Craycroft, of Fresno, California.

### MEMPHIS

**Crump-Joyner**—Miss Blanche Crump, daughter of Mr. Frank M. Crump, to Mr. Emmett Joyner, son of Mrs. Emmett Joyner.

**Metcalf-Prest**—Miss Louise Park Metcalf, daughter of Mr. William Park Metcalf, to Mr. Robert Rush Prest, junior, son of Mr. and Mrs. Robert Rush Prest.

### NEW ORLEANS

**Bright-Richardson**—Miss Eleanor Bright, daughter of the late Edgar Bright and Mrs. Bright, to Mr. Edmund Richardson, son of the late Mr. and Mrs. Edmund E. Richardson.

**Carroll-Collins**—Miss Louise Carroll, daughter of Mr. Joseph Morris Carroll, to Dr. Conrad G. Collins, son of the late Charles Collins and Mrs. Collins.

**Hopkins-Barkley**—Miss Gladys Hopkins, daughter of Mr. and Mrs. Guy Hopkins, to Mr. Gary Barkley, son of Mr. and Mrs. Henderson Barkley.

### PHILADELPHIA

**Geyelin-Henderson**—Miss Alice Rawle Geyelin, daughter of Mrs. Edward S. N. Head and of Mr. Anthony Laussat Geyelin, of "Hardwicke," Villa Nova, Pennsylvania, to Mr. David Hope Henderson, son of the Hon. Philip Henderson and Mrs. Henderson, of London, England.

**Kurtz-Elliott**—Miss Anita Downing Kurtz, daughter of Mr. and Mrs. William Fulton Kurtz, of Germantown, Pennsylvania, to Mr. William Coulter Elliott, son of the late Colonel William J. Elliott and Mrs. Elliott, of Bryn Mawr, Pennsylvania.

### PITTSBURGH

**Rea-Garrett**—Miss Grace Dodge Rea, daughter of Mr. and Mrs. James Childs Rea, of Pittsburgh, Pennsylvania, to Mr. Harrison Garrett, son of Mr. and Mrs. Robert Garrett, of Baltimore, Maryland.

### SAINT LOUIS

**Adamowska-Pantaleoni**—Miss Helenka Adamowska, daughter of Madame Antoinette Adamowska, to Mr. Guido Pantaleoni, junior, son of Mr. and Mrs. Guido Pantaleoni, of Saint Louis, Missouri.

### SARASOTA, FLORIDA

**Burket-Reinecke**—Miss Harriet Walding Burket, daughter of Mr. and Mrs. John Franklin Burket, of Sarasota, to Mr. Maurice Conrad Reinecke, of New York, son of Mrs. Fred Reinecke, of Madisonville, Kentucky.

## WEDDINGS

### NEW YORK

**Hall-Makepeace**—On September 5, in Saint John's Episcopal Church, Stamford, Connecticut, Mr. Donovan Hall, son of Mrs. Agnes Hall, of Chicago, Illinois, and Miss Dorothy Makepeace, daughter of Mr. Charles D. Makepeace, of Stamford.

**Humphrey-Hildreth**—On September 14, in Saint Andrew's Dune Church, Southampton, Long Island, Mr. George Arents Humphreys, son of the late Mrs. Harold W. Brooks, of New York and "Brookwood," Southampton, and grandson of Mrs. George Arents, of New York and "Meadow Beach," Southampton, and Miss Hope Hildreth, daughter of Dr. Warren Hildreth and Mrs. Hildreth, of New York and "Long Springs Farm," Southampton.

**Loudon-Williams**—On August 10, in Paris, France, Mr. Alexander Loudon, Dutch Minister to Portugal, and Mrs. Beatrice Candler Cobb Williams, of New York and Paris, daughter of Mr. and Mrs. Candler Cobb, of New York.

## WEDDINGS

**Mitchell-Little**—On September 11, in the Central Presbyterian Church, Mr. James Lynn Mitchell and Mrs. Robert Forsyth Little, of New York and Paris, France.

**Munroe-Breslow**—On September 3, Mr. Paul Munroe, son of Mrs. William McMaster Mills, of Newport, Rhode Island, and of the late George S. Munroe, and Miss Edith Louise Breslow, daughter of Mr. and Mrs. Lewis Breslow, of New York.

**Norman-Jones**—On September 4, in Newport, Rhode Island, Mr. Bradford Norman, junior, son of Mr. and Mrs. Bradford Norman, and Mrs. Eleanor L. McKnight Jones, daughter of Mr. William G. McKnight, of New York and Rumson, New Jersey.

**Peabody-Wylie**—On September 12, in the Church of the Resurrection, New York, Mr. Charles M. Peabody, son of Mr. Rushton Peabody, of "Cherry Bounce," Hewlett, Long Island, and Miss Maisie K. Gill Wylie, daughter of Mr. and Mrs. W. Gill Wylie, junior, of New York and Red Bank, New Jersey.

**Ransom-Corning**—On September 6, at "Upper Farm," Albany, New York, Mr. Andrew Hamilton Ransom, son of Mr. and Mrs. Charles Sutherland Ransom, of Albany, and Miss Louise Corning, daughter of the late Edwin Corning, former Lieutenant-Governor of New York, and Mrs. Corning.

**Rulon-Miller-Gardner**—On September 3, at "Los Vientos," Santa Fé, New Mexico, Mr. Sumner Rulon-Miller, junior, son of Mr. and Mrs. Sumner Rulon-Miller, of Ardmore, Pennsylvania, and Miss Sarah Morgan Gardner, daughter of Mrs. James L. Breeze, of Santa Fé and Princeton, New Jersey, and of the late Henry Burchell Gardner.

**Seabury-Peck**—On September 27, in the Church of the Heavenly Rest, New York, Mr. Mortimer Ashmead Seabury, junior, son of Mr. and Mrs. Mortimer Ashmead Seabury, of Boston, Massachusetts, and Miss Mary Louise Peck, daughter of Mrs. Graham Youngs, of New York, and the late Theodore Gordon Peck, junior.

**Stafford-Fleitmann**—On August 25, at "Bon-Acre," Southampton, Long Island, Mr. Robert K. Stafford, son of Mrs. J. Stafford Murphey, of New York, and the late Robert Stafford, and Mrs. Alice Chambers Fleitmann, daughter of Mrs. George Davis Terry, of New York and Southampton, and of the late Dr. Porter Llewellyn Chambers.

**Violett-Crosby**—On September 1, in Armonk, New York, Mr. Atwood Violett, of New York, son of the late Atwood Violett and Mrs. Violett, of New Orleans and New York, and Mrs. H. Ashton Crosby, daughter of Mrs. Emily Marshall Early de Forest, of Baltimore, Maryland.

**Wilson-Fosburgh**—On September 7, at "Coldbrook," Center Berlin, New York, Mr. Evan M. Wilson, son of Mr. Charles Wilson, of Haverford, Pennsylvania, and Miss Lella W. Fosburgh, of New York and Center Berlin, daughter of the late Mr. and Mrs. James B. A. Fosburgh.

### BOSTON

**Belknap-Judd**—On September 11, Mr. William Ethelbert Belknap, second, of New York, son of Mr. and Mrs. Robert E. Belknap, of Boston, Massachusetts, and Miss Estelle Judd, daughter of Mrs. Edith Henley Judd, of New York.

**Bromley-Dana**—On August 27, in the Sacristy of Saint Lawrence's Church, Brookline, Massachusetts, Mr. Henry Sawyers Bromley, junior, son of Mr. and Mrs. Henry Sawyers Bromley, of Germantown, Pennsylvania, and Miss Ruth Ward Dana, daughter of Dr. Harold Ward Dana and Mrs. Dana, of Brookline.

### COLUMBUS

**Smith-Davey**—On October 5, Mr. Alexander Smith, of Kent, Ohio, and Miss Evangeline Davey, daughter of Governor Martin L. Davey and Mrs. Davey, of Columbus.

(Continued on page 124)

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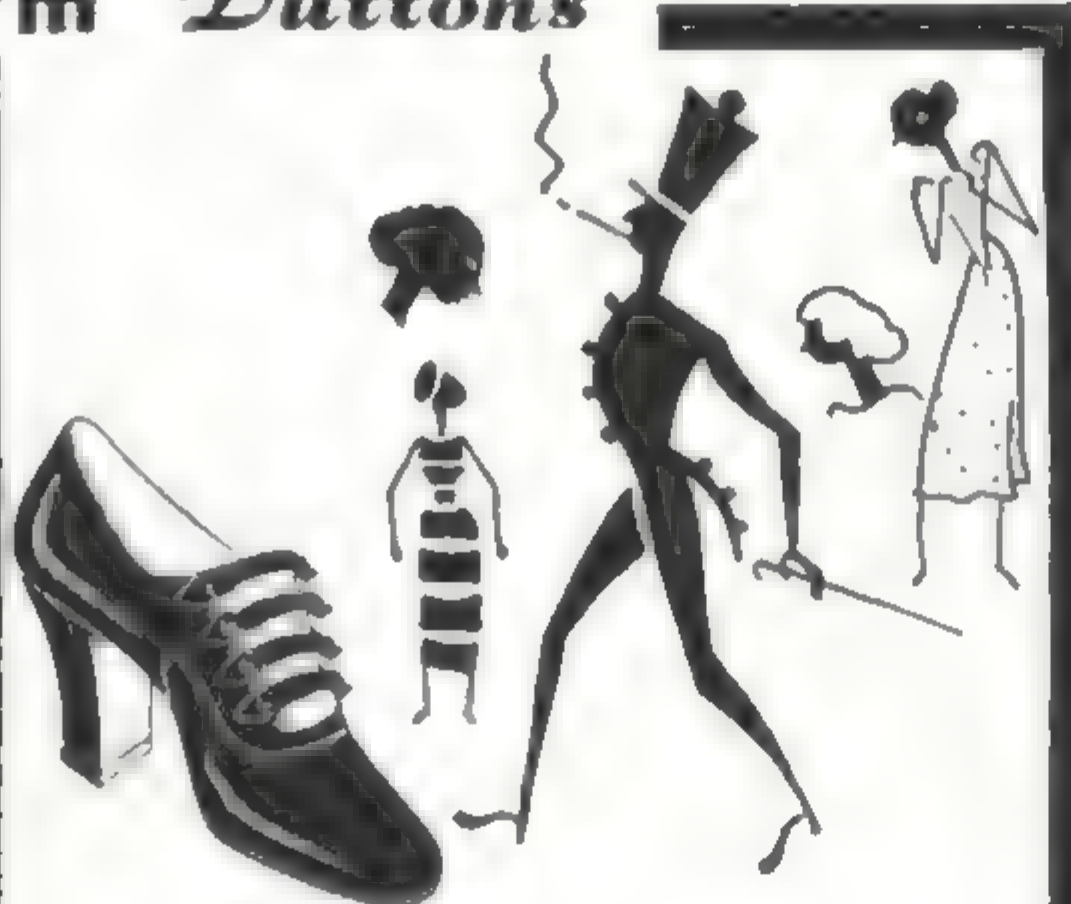


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# Vogue Covers

## A house to see



• At the psychological moment, just when you're practically panting for ideas for putting a new face on your house for the season, W. and J. Sloane open their new House of Years. It's completely different from their old House of Years. The façade is Southern Colonial, and every room behind it has been re-designed and refurbished with the good taste that makes for distinctive living.

The nicest part about this House, to our way of thinking, is its multitude of fresh ideas that you find yourself mentally applying to your own rooms. Whether you are redecorating or furnishing a house, or just rejuvenating your present scheme with a few new gadgets and accessories, you'll find a host of stimulating suggestions. Things like cornices for a Directoire room, with a design of crossed flags and little corded drums rounding the corners; panels of mirrors rising ceiling-high at each side of a dining-room fireplace, to give height; a magenta and eggshell wall-paper set off with the brightest green carpet; an entrance-hall wall-paper with a fascinating plume design that makes you want to rip off the paper of your own foyer; colour schemes, fabrics, curtains, groupings of furniture that will set your imagination off, working on your own special problems.

The House of Years is on exhibition on the ground floor of the store, at Fifth Avenue and Forty-Seventh Street, and will be open for the entire season.

## Royal restoration

• New Yorkers have a way of being sentimental. Dear to the memory of many is the Knickerbocker Bar of

the old days, and typical of that bar was Maxfield Parrish's famous mural of Old King Cole. When Prohibition arrived and the Knickerbocker Hotel departed in 1918, Vincent Astor loaned the mural to the Racquet and Tennis Club. In 1930, however, the merry monarch retired to the storeroom in a state of depression.

Now, Mrs. Cameron Tiffany has resurrected the mural and hung it over the long bar in the new King Cole Room of the Saint Regis Hotel, also devising a colour scheme that repeats the tones of the painting. The room was formally opened recently with a dinner-dance for the benefit of the Social Service and Hygiene Department of the Lenox Hill Neighborhood Association. Mrs. Kermit Roosevelt, as Chairman of the Benefit Committee, was assisted by a group of debutantes—the Misses Susan Mary Jay, Justine Cutting, Elise Duggan, and Eve Mortimer.

When you are in the mood for dining and dancing, remember that Emil Coleman and his orchestra are now holding forth every evening in the King Cole Room.

## Not a mirage

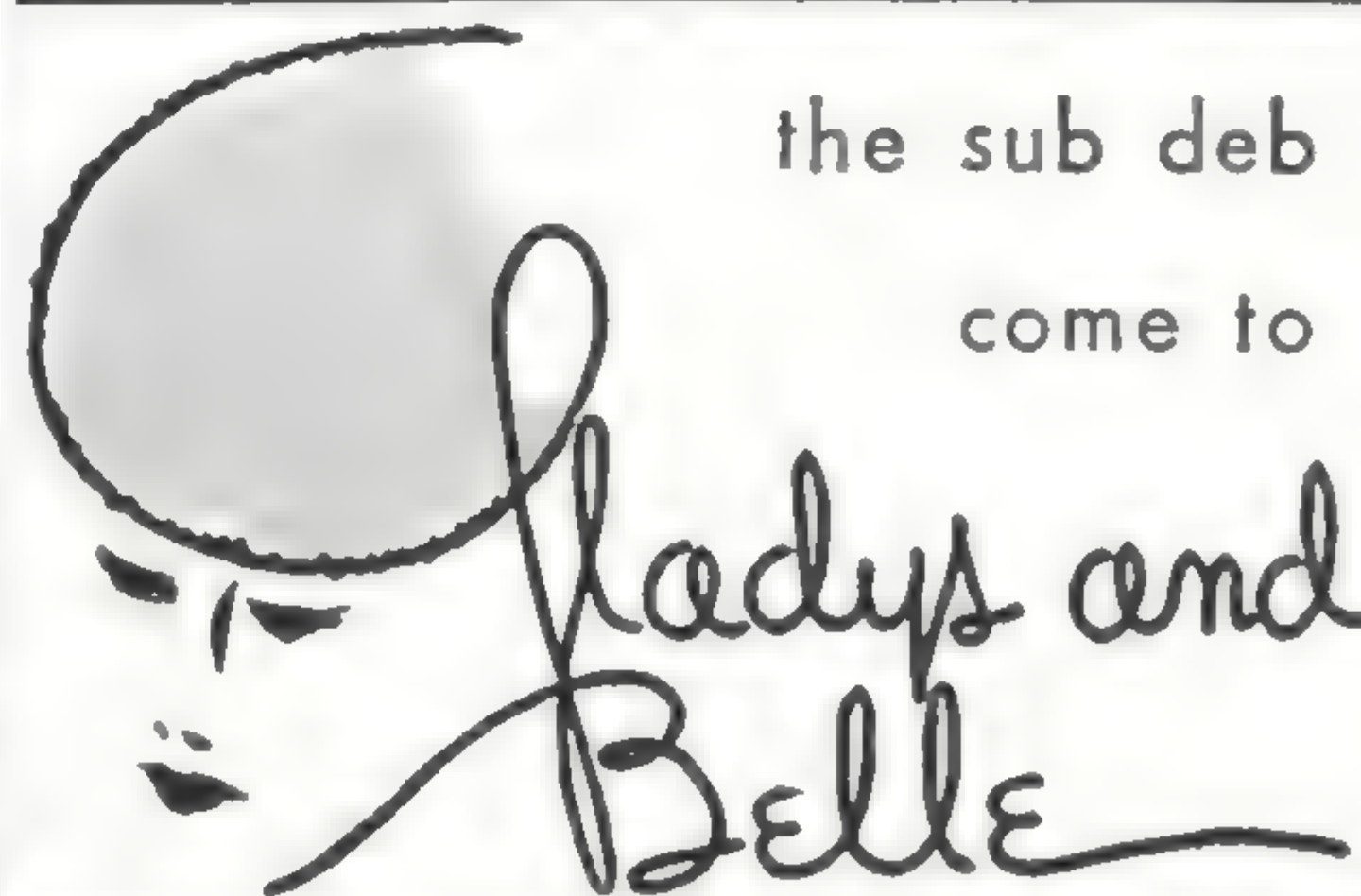


• Eve Symington, having converted her audiences in the pleasantest possible manner, is herself evidently a permanent convert to the entertaining side of night-life. She is drawing smart

crowds now to Le Mirage, which will have opened at 125 East Fifty-Fourth Street by the time this is in print. At the present writing, the decorations of the place by that talented Britisher, Vernon McFarlane, look pretty festive. Le Mirage will welcome you at most any hour, from luncheon time to late supper. There

the sub deb . . the sophisticate

come to



**for HATS**

485 madison ave., n. y.

## SHOPS TO KNOW

No matter how familiar you may be with the New York shops, you can't possibly know all the good ones. Here are some of the smartest specialty shops to be found. Whether it's a beauty treatment, a particular type of sports dress, a shoe, or a hat—the chances are you'll find it among the shops advertised on these pages. You may write to any of them with entire confidence in their integrity, for they measure up to the same plane of smartness upon which Vogue itself operates.



# the town

are two spirited orchestras; and Eve Symington sings twice every night except Sunday—at midnight and at 2 a. m.

## Orchid lore

• White orchids and lilies-of-the-valley belong to the bride and to the debutante.

White orchids are used as a table decoration for the bride's breakfast.

For dancing, orchids should be worn on the right shoulder (to avoid crushing). The orchid bracelet is graceful and smart.

## A "lucky" opening



• The Sert Room at The Waldorf-Astoria now adds gaiety to beauty. In some way, the room has been given a new and lighter, more burnished look. When last I saw it, I was much impressed by the preparations for the opening—promised October 17-18. All the tables will be on a dais, raised a little above the oval dance floor in the middle. A fashion show at luncheon will be the special feature of the openings; and if you want to see what is smart to wear to the football games this season, you mustn't miss it. Better not miss it in any case. There will be a showing of "Lucky Strike Fashions"—clothes designed by Lisbeth, hats by Sally Victor. You've seen glimpses of them on the printed page, and they aroused so much comment that now you can acquire them at Bonwit Teller in New York and in smart shops throughout the country.

Until November 1, the Sert Room will be open only for lunch, but after this month, it will be the place to go also for tea-dances, for dinner, and for supper. The Empire Room, this year, will be used for lunch and for

dinner. The Starlight Roof remains open through October.

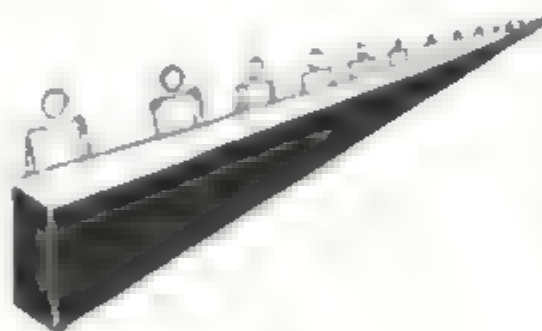
## Tours and talks



• The Metropolitan Museum made the generous experiment last year of giving free gallery talks, and was so well rewarded

for its pains that over seventy-two thousand persons came to listen. Very much encouraged, the Museum is planning a more ambitious program for this year. Beginning this month, free general tours of the collections are given on Tuesdays and Wednesdays at 11 a. m., and on Thursdays at 2 p. m., exclusive of holidays. In general, the subjects covered (repeated in rotation through the season) are the collection of paintings, the Egyptian, the classical, and the mediaeval collections, European decorative arts, the collection of prints, and the American Wing. There are some special study courses on Tuesdays that are worth looking up. And, for those who are not free on week-days, there are gallery talks on Saturdays and Sundays.

## Another one

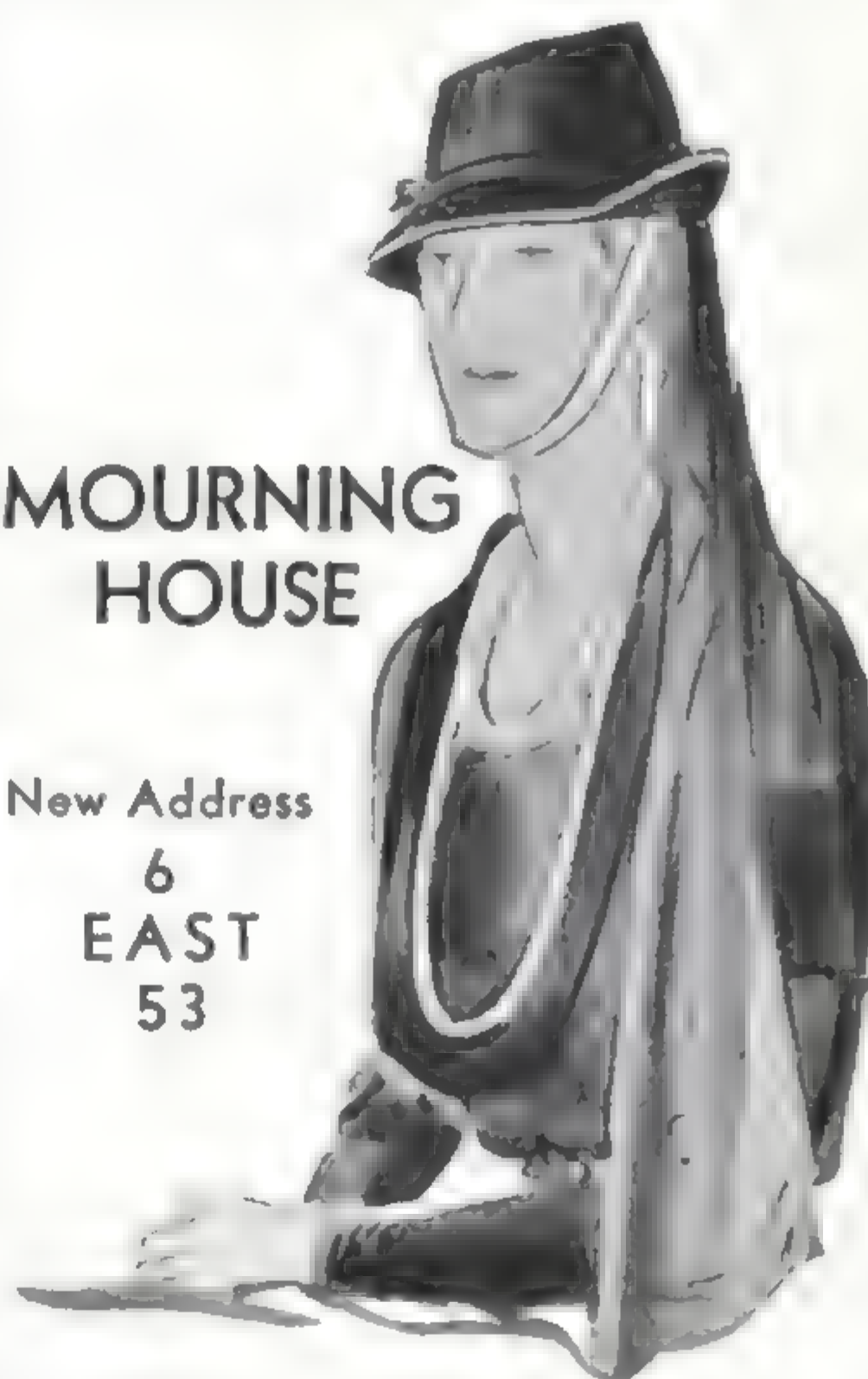


• The Longchamps restaurants have the town pretty well covered now.

Whether you are near Washington Square, Grand Central, the smart shopping districts, or upper Madison Avenue, you'll find a Longchamps close at hand and ready to oblige with good food and honest drink. The restaurant in the Chanin Building went a little gay—and now the newest branch at Madison Avenue above (Continued on page 48)

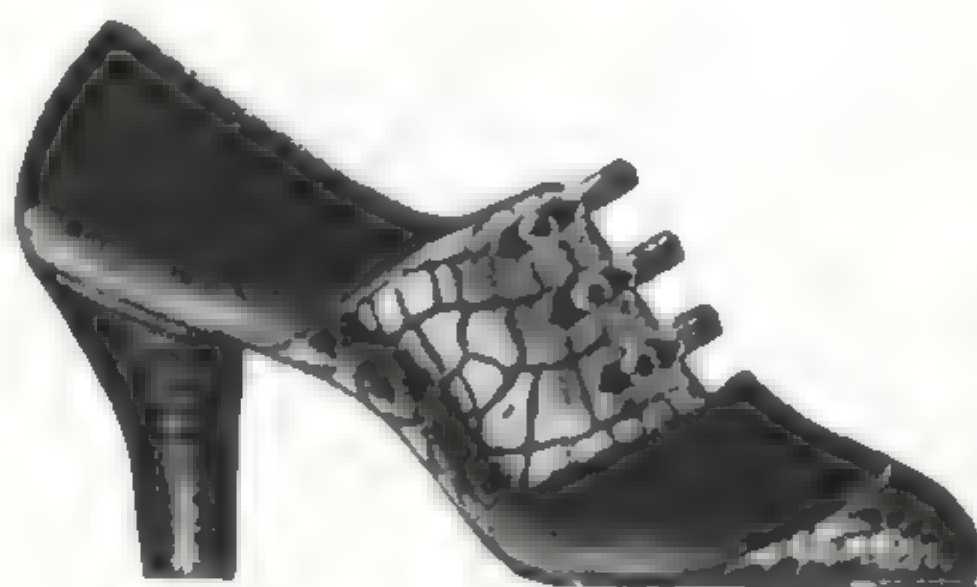
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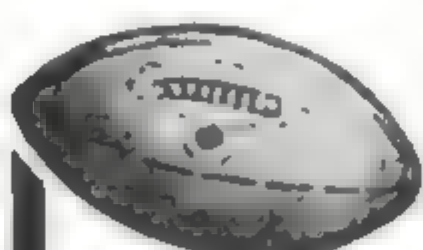
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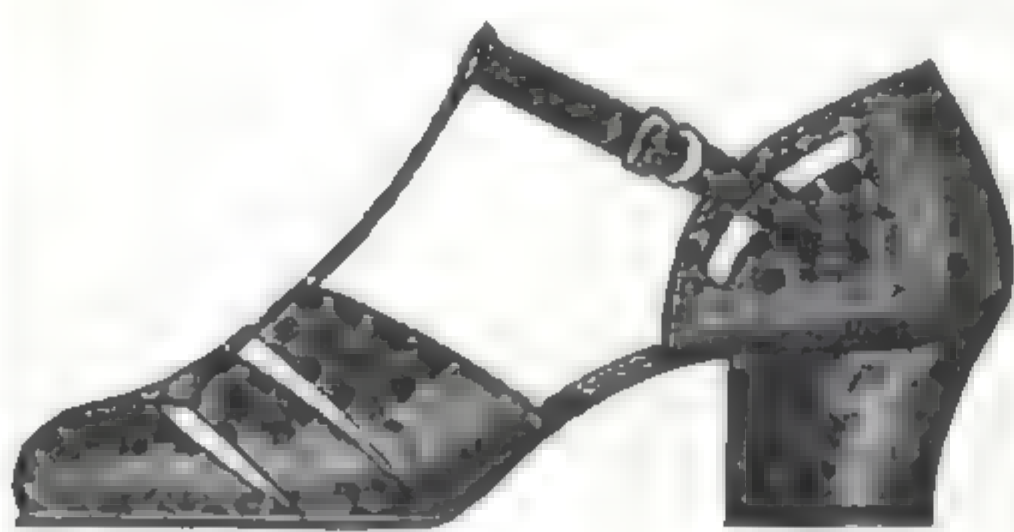
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## VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 47)

Fifty-Eighth Street has again succumbed to the modern influence with decorations by Winold Reiss. Twenty-two paintings of Blackfeet Indians from the brush of this artist have been hung to celebrate the opening.

Neither the sun nor the moon ever sets on this spot, the service being spirited in tempo at any hour of the day or night. One of the neat little innovations is a table telephone service not intended for interhouse flirtations, but for good old outside calls, either coming or going.

initial venture into professional football, went to the championship play-off game last year between the New York Giants and the Chicago Bears. From the moment that the Giants came out in basket-ball sneakers to cope with the ice-coated field, the young lady's escort pretended not to know her. At the end of the game, there she was, with a voice like a crow's, and the tops of all ten glove fingers chewed off.

Here is a list of the home games of the New York Giants, at the Polo Grounds:

## Football

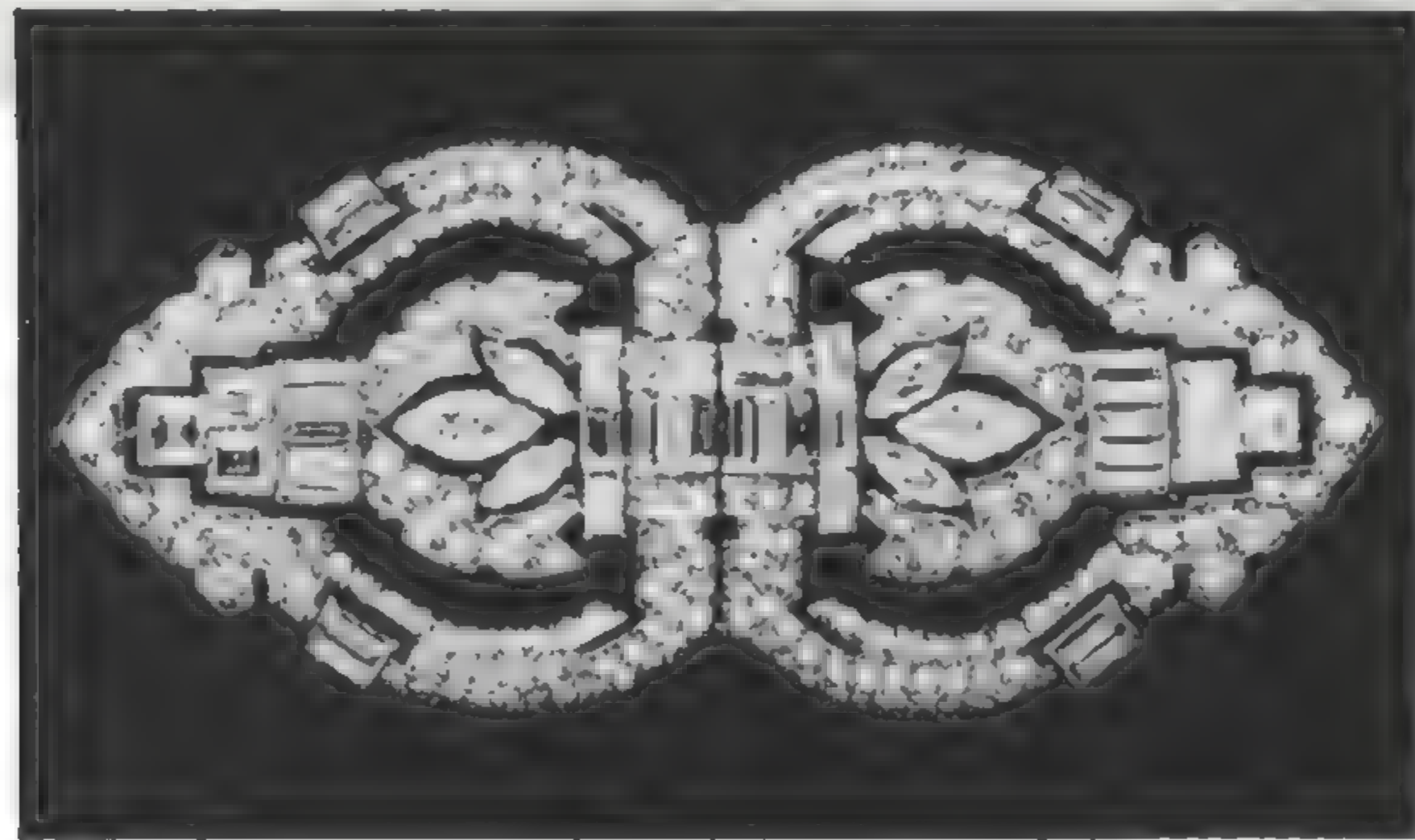
• Some one of these autumnal Sundays, join the proletariat at the Polo Grounds and see one of the New York Giants professional football games. If you like football and don't care whether or not a university band forms college letters on the field in between the halves, you'll probably go quite daft over the professional game. Practically all of the teams are made up of the top college players of previous seasons—a pretty impressive lot of hard-hitting brawn who may not be fighting for dear old Rutgers and their varsity letters, but who are playing to keep the stands filled with ticket-buying supporters.

Compared with professional football rules, college rules look like regulations for girls' seminary hockey. As for excitement—we always like to remember a young lady we know who was a dyed-in-the-crimson Harvard supporter and who, for her

October 13 Brooklyn Dodgers.  
October 20 Boston Redskins.  
October 27 Chicago Cardinals.  
November 3 Chicago Bears.  
November 21 Philadelphia Eagles.  
December 8 Pittsburgh Pirates.

## Noblesse oblige

• Every year, when you come back to town, you root through all your possessions and household effects, and "throw away" the things you don't need any more. That is, you pile them all in the hall—books, clothes, the children's discarded toys—and then wonder how you will ever get them taken out of the hall. In the end, you give them to the cook or the laundress, who probably doesn't want half of them. This year, we suggest that you send them to the Bargain Box—that small but heroic shop at 1175 Third Avenue, where volunteer workers re-sell anything you give them, for sweet charity's sake. As a

Among its collection of distinguished, original jewelry Brand-Chatillon has this pair of diamond clips which locks into a brooch. It consists of round, baguette and navette diamonds in a simple platinum setting. \$2500.

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## VOGUE COVERS THE TOWN

matter of fact, you don't even have to send your things simply call Regent 4-5451, and your contributions will be cheerfully taken away. The proceeds of the Bargain Box are divided among six different charities, all equally worthwhile: the Visiting Nurse Service of the Henry Street Settlement, the Metropolitan Hospital, the Lincoln Hospital, the New York Infirmary for Women and Children, the New York Eye and Ear Infirmary, and the Aid for Crippled Children. You can, if you like, specify one of these causes as sole beneficiary of the sale of your offering.

## Cocktail hour



• It's very pleasant, around five-ish of an afternoon, to drop into the Netherland Bar for a cocktail and a chat with that person of the opposite sex who amuses you most at the moment. There's a new orchestra in the café, headed by Mort Dennis. They are a versatile group—they play with spirit together and also do "specialties" separately. You may have heard them last winter at The Patio in Palm Beach.

## Sunday suggestions

• If you are one of those who find Sundays in town dull, here are five ideas for brightening them up.

1. Have two meals only, the first one "brunch," served very late in the morning on your gayest china, on a

table set in a sunshiny window. Make your menu especially delectable—the biggest and best fruit to be had, and one or two favourite dishes (waffles and sausages, scrambled eggs and chicken livers, or anything else that you don't have with week-day breakfasts), accompanied by coffee, and trimmings. After breakfast, read the papers in leisurely fashion, before an afternoon of golf, followed by tea at the club. And so home to dress and to dinner.

2. Go to the polo on Governors Island, taking the ferry down at the Battery (you might go fifteen minutes early and take a look at the fish in the Aquarium while you are down there). From the boat, you'll have a marvellous view of the New York sky-line that you are always reading about, but seldom take time to look at. And, while the polo may be only fair, the benches hard, and the crowd plebeian, it's as gay and out-of-doors as Meadow Brook on a crisp autumn day.

3. Or, if you're feeling very energetic, spend the day on the Hudson River Day Line and look at the Palisades in their autumn splendour. This is one of the great beauty spots of the world in October and November, and sadly neglected by those who live near it. On Sundays, through the autumn, a boat leaves at ten in the morning, goes to Poughkeepsie, where it waits for an hour, and makes the trip back to New York, docking at eight-forty-five. Lunch and dinner are served on board. And, while you may not (Continued on page 50)



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**THE ONLY ONE**



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ON THE PLAZA • NEW YORK  
**BERGDORF  
GOODMAN**  
5TH AVENUE AT 58TH STREET



## VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 49)

feel as smart as though you were motoring and stopping at an expensive restaurant en route, you will have a far more awe-inspiring view of a sight worth seeing.

4. For a touch of adventure, you might motor out to Jackson Heights Airport, at Northern Boulevard and Seventy-First Street, and take a trip in the Goodyear Blimp. You can spend twenty minutes over New York, getting a new sense of the geography of your home town and a fine feeling of being on top of the world. But, if you decide to do this one, be sure to call Havemeyer 9-1112, after eleven-thirty in the morning, to find out about weather and visibility.

5. Or you might (we'll wager you haven't tried this one) go to church, and hear some of the really fine music that is played in comparative obscurity every Sunday afternoon. Harold Vincent Milligan is at the organ of The Riverside Church on Sunday afternoons at four, accompanying an excellent choir and special guest soloists. Channing Lefebvre plays in Old Trinity—which looks, on Sunday afternoons, down a strangely quiet and deserted Wall Street. Saint Bartholomew's, famous for its organ and choir, has a special musical service without even the briefest of sermons. At Saint George's, on East Sixteenth Street, Harry J. Burleigh, the great Negro singer, sings Sundays at four o'clock. And at the Russian Orthodox Church

of Christ the Savior, a bearded choir with incredible basses wears magnificent vestments and sings ancient litanies. And these are but five of the dozens of musical services waiting for those who are enterprising enough to go to them.

## Dine and dance



• I might safely say that all's well with the world—at least in the immediate vicinity—, since the De Marcos are back in the Persian Room. This beloved spot in the

Plaza is set for a gay and festive winter. It's going to be better than ever, if that is possible, for none other than Eddy Duchin and his orchestra are providing the dance music. It's one of those places where you can go again and again, always assured of a pleasant time.

## Beauty of the ages

• Every one in New York has been dashing up to the fifth floor at Saks-Fifth Avenue to admire the mural which Clara Fargo Thomas executed for Elizabeth Arden, who is exhibiting this "Pageant of Beauty" during the fortnight until October 19. After that, the mural will be shown at Marshall Field's in Chicago, and then throughout the country.

"PLANEUSE"

21 EAST 67<sup>TH</sup> ST.

Simple lines and a young, animated grace... done in the infinite perfection of detail that characterizes the clothes of ELIZABETH HAWES

• *Viola Cohn* at the opening of the Central Park Casino, — in her adaptation of *Vionnet's* evening gown of crepe, — in white and colors . . .

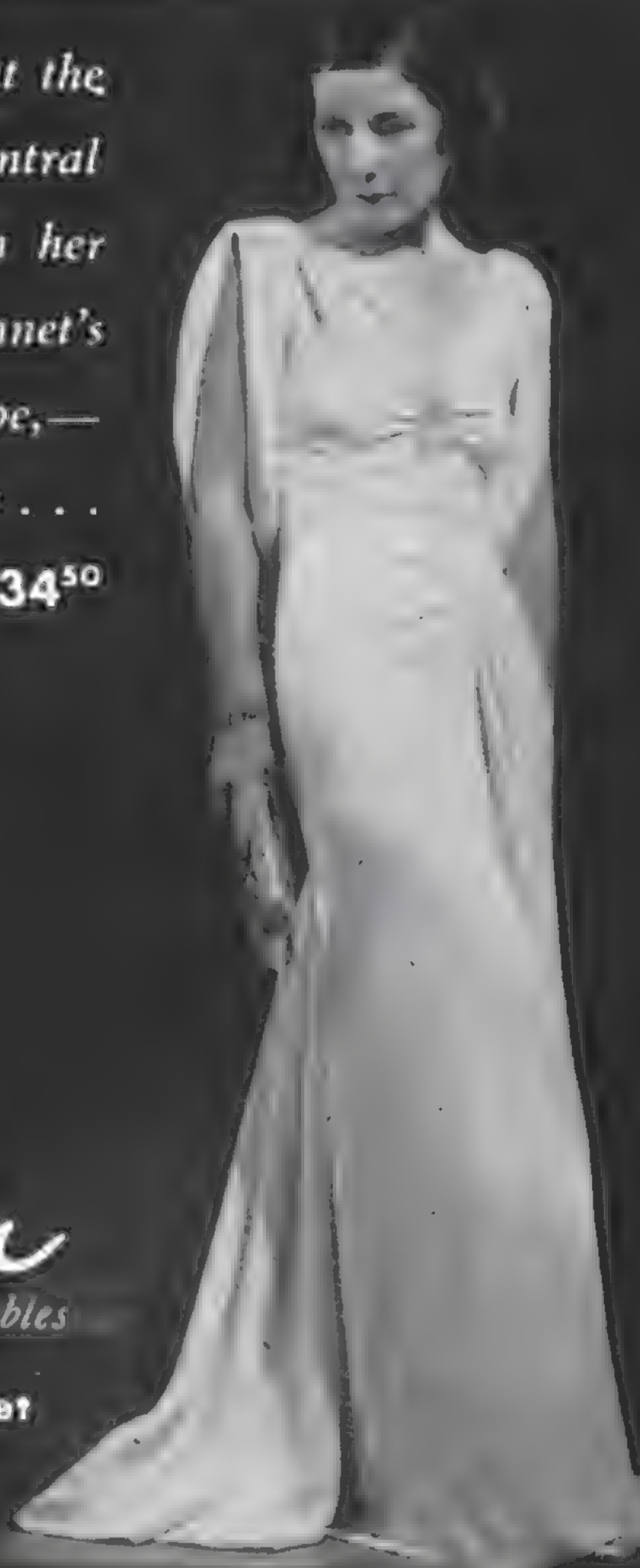
\$34<sup>50</sup>

*Viola Cohn*

*Stylist to the Fashionables*

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# Busy Women

GO PLACES COMFORTABLY

IN ENNA JETTICKS



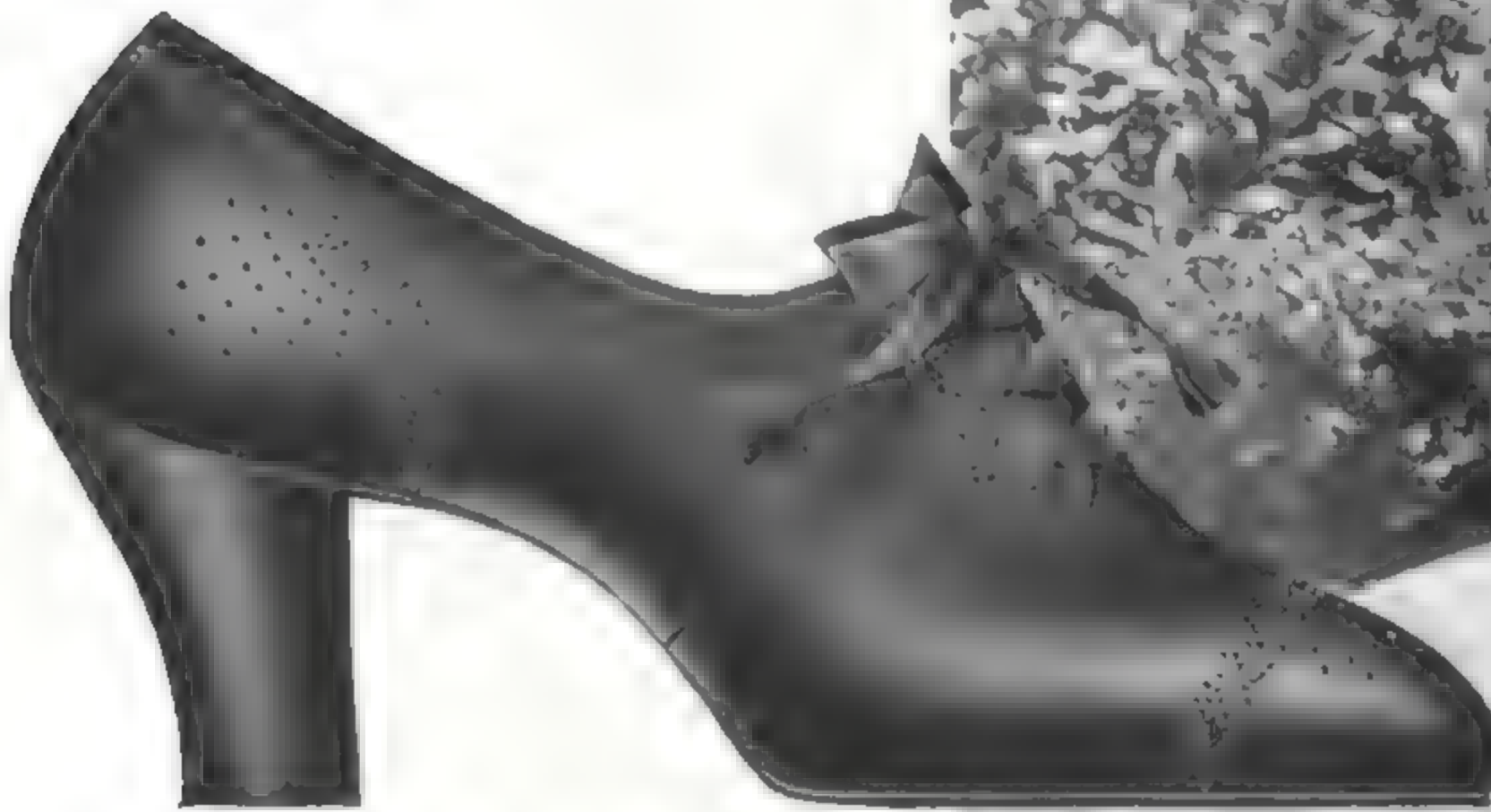
*Viola*

bow-trimmed pumps to match bow-trimmed fall dresses. . . . in black or brown kid.



*Enid*

a dress-up shoe, to make your feet look gracefully slender. Black, brown or blue kid, also patent.



*Claudette*

tailored oxford with smart perforations and trimming. Also in black or brown kid.



*Verda*

the right shoe for tailored wear—light, graceful and pretty. In black, blue or brown kid.

*Mary Boland*

Appearing in the Paramount Picture "The Big Broadcast of 1936."



*Hester*

a comfortable walking shoe with those small pretty cut-outs. Black, brown or white kid.

\$5 AND \$6

SLIGHTLY HIGHER IN CANADA



*Harmony*

smart mannish oxford, blucher cut, for your tailored fall outfit, in black, brown or white kid.

Round the world to laugh at queer customs, or round the block to laugh at actress Mary Boland in one of her famous comedy roles—wherever you go, you want to go comfortably and smartly. Miss Boland, appearing in "The Big Broadcast of 1936," says, "You can't be funny if your feet hurt, so I must have comfortable shoes. But I want people to laugh at what I say—not at the way I dress. So I'm just as fussy about the smartness of my shoes."

A combination of smartness and comfort is usually difficult to find. But one thing is certain—you'll always find it in Enna Jetticks.

SIZES 1-12

WIDTHS AAAAA-EEE

*Enna Jetticks*

AMERICA'S SMARTEST WALKING SHOES GO PLACES COMFORTABLY



# Public Epicure

## NO. 1



Cynosure of all eyes—and appetites—lord of the kitchen, master of culinary creations—the Amateur!

EVERYONE knows at least one of these unsung heroes. At home at the range, unafraid before the mixing bowl, vauntingly self-assured and dramatic in conducting his culinary seances, the amateur chef will usually succeed in bringing forth the rarest of gustatory treasures.

Ask him for his recipe, and he'll look at you blankly. For he *has* no recipe—no mere formula that can be written on paper. His are inspired creations. One secret, though, of which most of these friends of good eating will admit, is the use in their concoctions of ingredients already skillfully mixed and cooked.

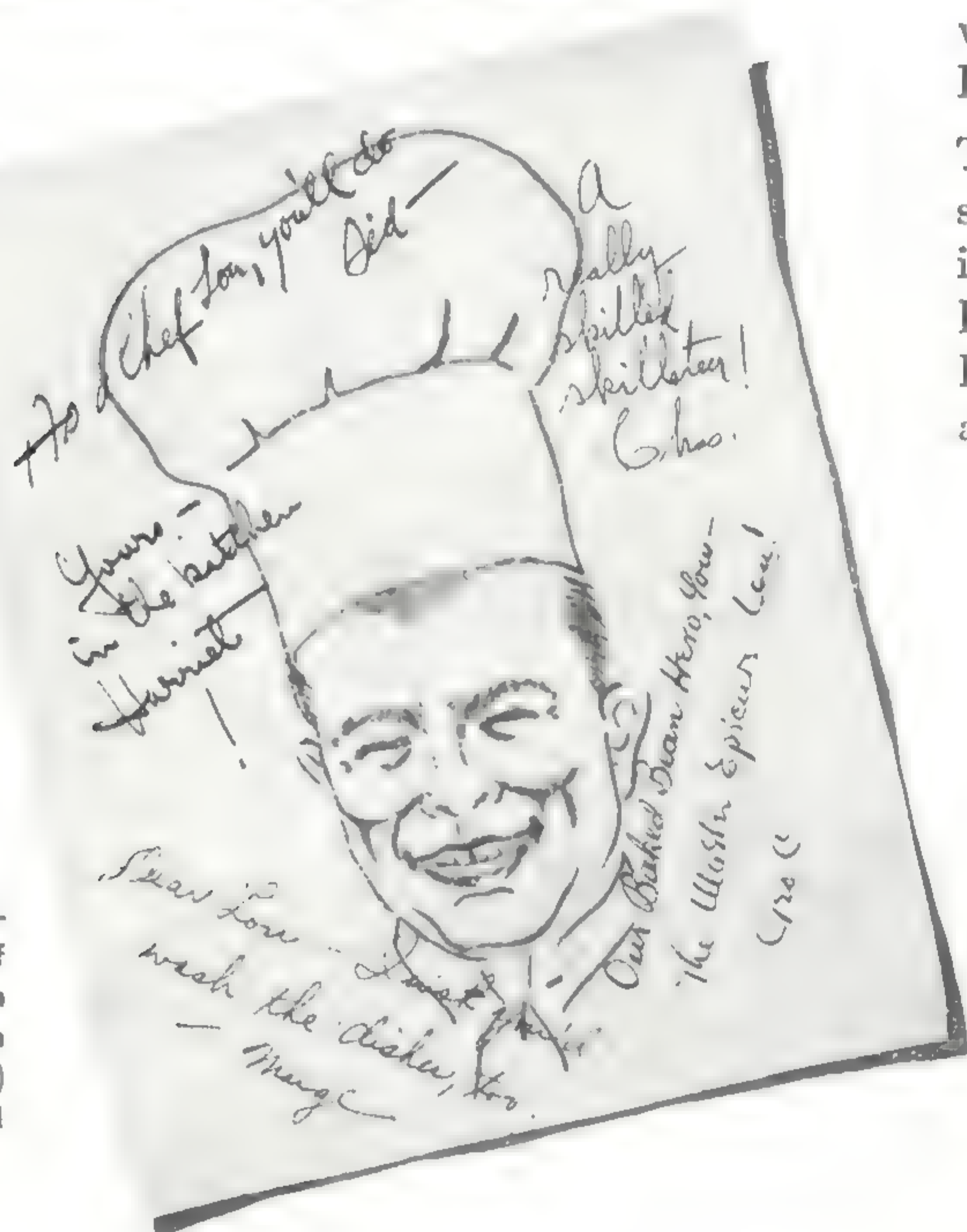
One of his standbys is Heinz Italian-style spaghetti. These pure strands of Durum wheat add wholesome substance to his casserole, while its ruddy, racy sauce contributes rare good flavor. Notice, too, how often the inspired amateur flavors foods with Heinz tomato ketchup, Heinz chili sauce, Heinz prepared mustard and other sauces of the 57 Varieties, which are really *many* flavors already combined in one.

Heinz home-recipe soups he uses skillfully as bases of his wonder sauces—especially Heinz cream of mushroom, Heinz vegetable soup and Heinz cream of tomato.

To Public Epicure Number One, and his clan, we must surely offer wholehearted thanks, for from their discoveries have come recipe ideas of rarest relish possibilities. Let's all borrow their ideas—chief of which is the use of Heinz 57 Varieties as basic ingredients—to save our time and to add new flavor thrills to our concoctions.

**By**  
**Josephine**  
**Gibson**

The true reward of the Epicure is the gratification of the palate; the satisfaction of knowing that he has given his guests (and his vanity) a taste of the unusual!





# VOGUE

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DON'T STRAIN YOUR EYES TO FIND THE SYMBOLISM IN THIS COVER BY PIERRE ROY. THIS BEING THE ACCESSORY ISSUE, IT IS MERELY THE INTERPRETATION BY THAT MASTERLY FRENCH PAINTER OF THE SPIRIT OF FEMININE ACCESSORIES: THE LIMPID SPARKLE OF JEWELS, THE JAUNTINESS OF FEATHERS, THE FLIPPANCY OF RIBBONS, THE SUAVITY OF GLOVES; ALL PAINTED WITH THAT METICULOUS FINISH AND PATTERN FOR WHICH PIERRE ROY IS FAMOUS, AND BECAUSE OF WHICH HIS LAST EXHIBITION IN THE BRUMMER GALLERY IN NEW YORK MADE A SENSATION

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH  
ALISON SETTLE-EDITOR OF BRITISH VOGUE - MICHEL DE BRUNHOFF-EDITOR OF FRENCH VOGUE  
EDNA WOOLMAN CHASE-EDITOR-IN-CHIEF OF THE THREE VOGUES



# Does your silver look like a *hodge-podge of Nations?*



How often have you sat at an otherwise perfectly appointed table and noticed the silverware, varied as the costumes of a hodge-podge of nations? There, competing for your attention, were patterns of various sorts—plain and ornate—heavy and light weight—differing widely in design. There, side by side, were pieces of sterling and of silverplate.

Do not let the silver on *your* table look like that. Make your silver *right*. Start with Gorham . . . as modestly or ambitiously as you wish . . . with a pattern you now have, or can buy today. For with Gorham extra pieces can be obtained at any time, to fill in any part of a service . . . even 100 years from now. And there is Gorham hollow-ware to harmonize with any Gorham flat-ware pattern you select, making a service that you will be proud of throughout the years.

Leading jewelers can get you any of the famous 27 patterns in Gorham at the price of ordinary sterling.

*Gorham*

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## We have a gift for owners of Gorham Sterling

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The Gorham Company, Providence, Rhode Island, will send an attractive sterling gift to owners of any Gorham Sterling flat-ware pattern, bought between 1831 and 1931, if the owners will send us the answers to the following questions, on or before November 1, 1935.

- 1—What is the name of the Gorham pattern you own? .....
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- 3—When was it bought? ..... received as a gift? ..... inherited? .....
- 4—What is your present jeweler's name? .....

Your Name..... and Address.....

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\* BUTTERCUP, returned to the list of active Gorham patterns by popular demand. Brides of yesterday selected millions of dollars worth of this pattern.



# VOGUE'S

## EYE VIEW OF ACCESSORIES

HEREIN we preach the virtue of elimination. Has this home-truth ever struck you: that you always notice when a woman has too much adornment on, and seldom when she has too little?

Actually, the answer to most accessory problems is this: when in doubt, leave off.

This goes double for costume jewellery—gold, silver, barbaric semiprecious stuff. Look at the middle picture: the girl wears a minimum, but every piece tells. The gold clip, the gold bracelet, the gold ring—each one is allowed to stand forth from the simplicity of the dress. Yet they and the hat veil are enough to remove all severity.

With real jewellery, you can be more generous. Especially with the same simple black dress and an unadorned hat. In the top photograph, the girl wears two diamond bracelets and a clip, her solitaire, and pearl earrings. Opulence without fussiness.

Now cast your eyes at the bottom picture. Our heroine wears gold bracelets, a gold ring, her solitaire, a gold clip and necklace, a fancy belt—all these with a veil and orchids. Each piece is excellent; thrown together, they verge on dowdiness.

She is no far-fetched example; merely one of hundreds who believe that *dressing-up* means *adding on*. Let those be warned!







BARONOVA, WAITING FOR HER CUE IN "LES CENT BAISERS"—BARON D'ERLANGER'S NEW BALLET GIVEN BY THE BALLET RUSSE

CECIL BEATON



# Rehearsal for Winter

by Marya Mannes

PSYCHIATRISTS may call it nervous tension, but we choose to call it the chief happiness of living in a big city: that little leap of excitement when you wake in the morning and say to yourself, "Something grand is happening to-night!"

You had that feeling as a child, surely, the morning of your birthday or Christmas morning. You came to slow consciousness in a warm cloud of bliss. You didn't know at first why you were so happy; why the bed was the cradle of heaven and the sun in the window so particularly golden. Then, suddenly, you realized: this is my birthday!

A New York winter can be a succession of such mornings; not so acute, perhaps, or so purely happy as your childhood wakings; but often as exciting. And as this glad suspense is created as much by your own vitality and love of life as by the event in store, this season is its peak. You are, or should be, still fresh from summer rest. Fresh for wit, for the charm of artifice and the fire of art. October air in New York is brilliant, keen, blue, with an edge of frost. The light is pure gold. It is a major pleasure to walk down Fifth Avenue, grateful for the warmth of your short fur cape. Faces that you fled from in June are now welcome again; you greet them with a little rush of affection. The city is shining, washed, pounding with energy, fulminating with secret sparks.

What things, actually, will bring you this morning glee? Will wake you with that question so far above the trivialities of fashion: "What shall I wear to-night?" (In this question, a woman's entire reaction to living can be gauged, for her final decision shows the importance or frivolity, the love or the disdain, the formality or freedom of the approaching night.)

Is she a first-nighter, ever-excited by the strangeness of a play as yet unseen, by the familiarity of celebrated faces in the neighbouring rows? Then let her wake to thoughts of these autumn gifts, many of which, pursuant to a growing custom, are opened under the brilliant banners of charity:

The Ballet Russe, opening at the Metropolitan Opera House on October 9 and staying only until October 20. Added to their famous favourites, you will see on October 18 the American

A brief and light-hearted survey of the trends and events that New York promises us this winter—in the theatre, in art, in music, in society; in night-life, movies, and restaurants; and in the foibles of its multi-mannered citizens



RUSSIA AT THE SAINT REGIS





GEORGE GERSHWIN LISTENS TO "PORGY"

première of a new ballet called "The Hundred Kisses" (*Les Cent Baisers*—naturally!). Baron Frédéric d'Erlanger wrote the music, Jean Hugo designed the costumes and décor, and London called the result spirited, expert, charming.

On October 14, your matutinal joy will be due to the opening of "Jubilee," concoction of that immortal duet, Cole Porter and Moss Hart, with Mary Boland as a raucous queen, and June Knight dancing nimbly through the satiric pageant. Boston gave it loud hosannas, saying it hit a new high in musical shows, raving about the sets and costumes.

Next, "Porgy and Bess"—in which George Gershwin pours his latest melody and Rouben Mamoulian his directorial power. An "American Folk Opera" it is to be, full of dusky song, chuckle, and syncopation.

"Jumbo" (you've heard of this now for months) comes on October 17—that glorified circus of Billy Rose's, for which Hecht and MacArthur wrote a mad plot, and in which Schnozzle Durante shares honours with an elephant. The Maternity Center benefit will bring plenty of ermine to the première.

These are the big things, fairly predestined for importance. But there are scores of other promises: Ina Claire opening late in October (they say) in "Love Is Not So Simple," a comedy by Ladislaus Fodor and the first appearance of Miss Claire under The Theatre Guild aegis; a new play by Clifford Odets, "Paradise Lost" (or Bronx regained). Leslie



LA LILLIE, RELAXED



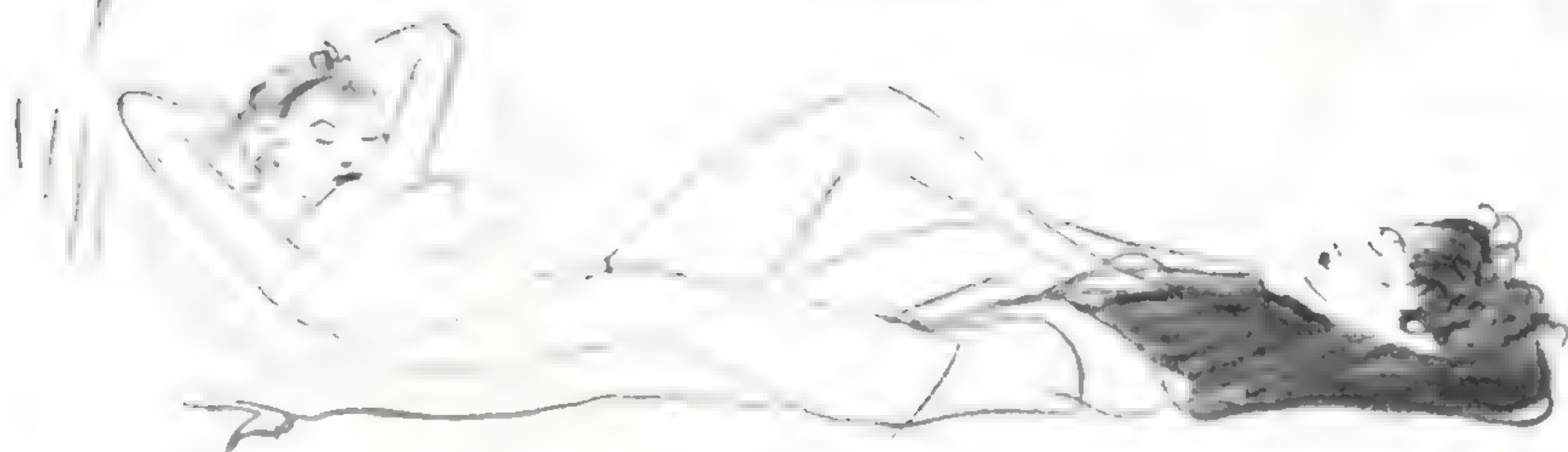
Verté

HERB WILLIAMS AND CHORUS PRACTISING "O LEO!" IN "AT HOME ABROAD"





MOMENTS IN "PORGY AND BESS" • (EXTREME RIGHT) DIRECTOR MAMOULIAN



Howard in his own "Hamlet" version. (This is a Shaksperian winter, what with Alfred Lunt berating Lynn Fontanne in "The Taming of the Shrew," Philip Merivale tormented by Gladys Cooper's Desdemona in "Othello," Norma Shearer leaning over Juliet's balcony on the screen, and Reinhardt's "Midsummer Night's Dream" astounding the movie public with its flights of fancy.)

The season of great parties is yet young. But if you are child enough at heart (and in this we imply no criticism) to delight in large gatherings of handsome people—then wake with eagerness to these: The Tuxedo Ball on October 19, exhilarating wind-up of the week-ending season, heyday for debs; The Velvet Ball at the Waldorf-Astoria on October 25 (look at page 65); The Poetry Ball on November 20, also at the Waldorf, fostered by such prominents as Mrs. Oliver Hariman, Fannie Hurst, Mrs. Calvin Coolidge, and sundry social and theatrical equivalents, for the purpose of "encouraging new poetical genius in America." Don't ask us how this will be effected. But as you can see, it's the first of its kind, and therefore notable. And who begrudges poets?

Lovers of horse-flesh, daring, and military breeches will waken joyfully every morning of the week beginning November 6, for then the National Horse Show will hold sway; culminating on November 11 with the Horse Show Ball at the Waldorf-Astoria. Last year, the Ball was especially brilliant; and there's no reason for a let-down this year. These festivities in honour of the most aristocratic (Continued on page 137)



ETHEL WATERS TRIES OUT "LOADIN' TIME"



In July, Lady Daphne Finch-Hatton—daughter of The Earl of Winchilsea, granddaughter of the late Anthony Drexel, of Philadelphia — married Mr. Whitney Straight. Both visited New York this autumn

## LADY DAPHNE STRAIGHT







CECIL BEATON

## MRS. ERNEST A. SIMPSON

As Wallis Warfield Spencer, Mrs. Simpson was as great a focus of popularity in Baltimore and Washington as she is now in London, her home. Her impeccable taste in dress is well known there and in Europe





REBOUX (HAT AND SCARF FROM JAY-THORPE)

# HALF A HAT



Half a hat is smarter than a whole hat—says Reboux. Opposite—you see what a total success it is: bronze-green velours-felt cut like a petal over each eyebrow, rising high in a flange (notice the new height of this), then stopping dead on the crown of your head. Nothing at the back but curls and an anchoring band. The scarf is almost a gilet, in a delicate rose, bronze-green, and palest blue

Two views of another Reboux half-hat face you here. It's of black velvet, with a corded front that moulds your skull and then flares high into a ruffle—again, the new height Reboux likes. No back at all, except that little band of covered elastic for security, which should disappear in your curls if your hair is properly arranged. The wide bracelet of gold wire worn by these ladies is from Boucheron



HORST, PARIS

REBOUX (BERGDORF GOODMAN)



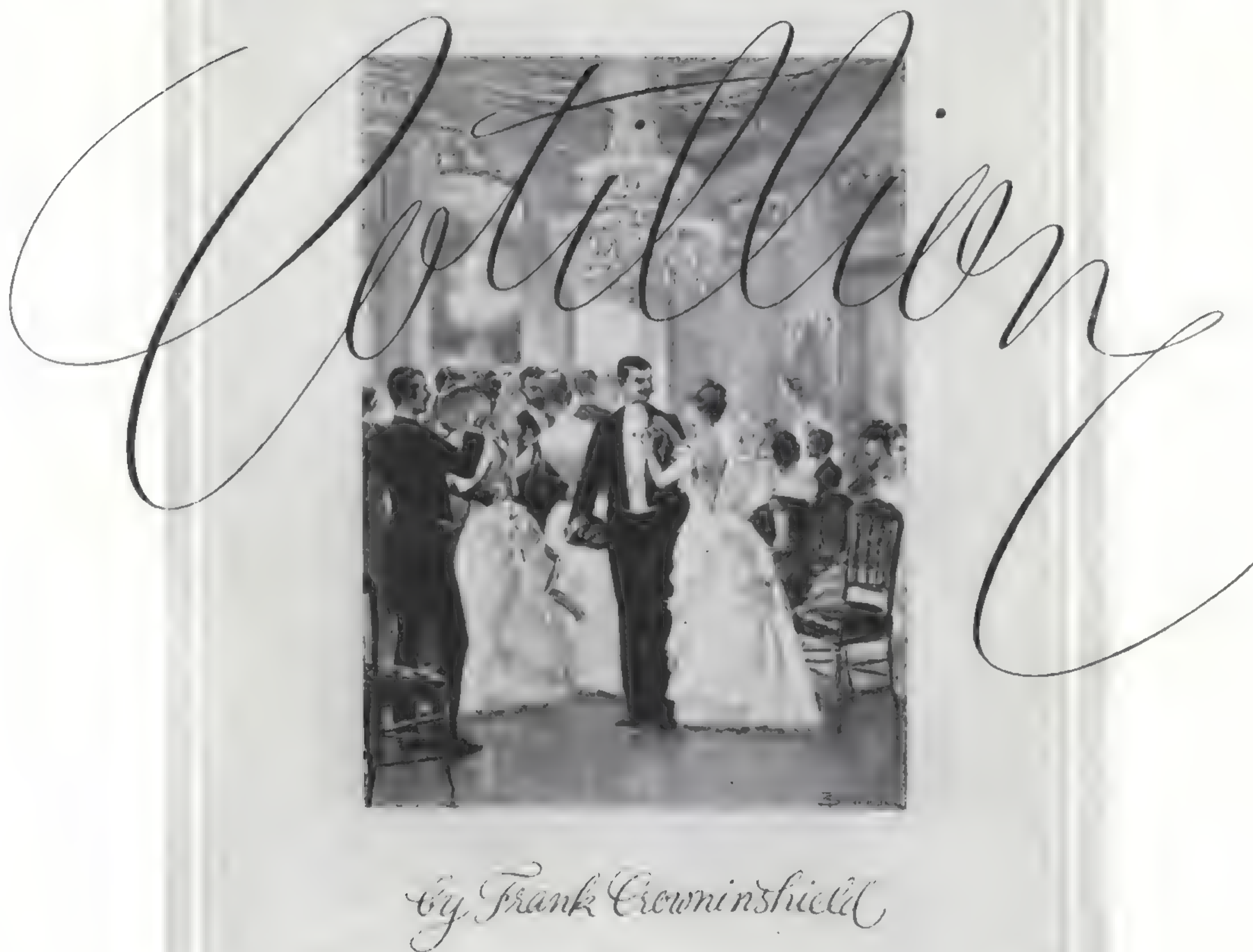


STEICHEN

MILGRIM • BONWIT TELLER

*Mrs. Charles Gargies and Mrs. John Pell dressed for the Velvet Ball*





AT The Velvet Ball, on October 25, a singular social experiment will be made, at the Waldorf-Astoria. The Committee in charge of the ball will attempt to impose, upon the hurried, not to say breathless, society of to-day, a strange, vanished, dignified, and almost ritualistic dance form. For, at that great ball, there will be duplicated, with meticulous exactitude, the cotillions which our departed mothers and grandmothers attended with such high hopes and even higher bustles. Plans have been made for elaborate "figures" at the coming ball; for "favours"; for a competent "leader"; for a "belle of the ball"; for ancient polkas, and even for a formal opening grand march.

It will be interesting to see whether or not society, as to-day constituted, will tolerate the revival of a form of dancing in which high decorum and solemnity of mien are important, and even necessary, elements.

When New York's débutantes are gathered together at The Velvet Ball (as well as those who are coming hither from Boston, Philadelphia, Baltimore, and Washington), it will be amusing—for the social fossils in the galleries—to look back to the old days when a cotillion was an inevitable part of every important ball in New York. In those days, not to be invited to the smart New York cotillions was a

stigma which was hardly to be tolerated. And, despite their conventionality, their almost pious austerity, these dances remained for fifteen years in high favour with the noblesse and *beau monde* of our city.

The reasons for their survival were obvious enough: the period itself was instinct with decorum and formality; there were practically no dances of any other sort; the smartest hostesses were the particular genii who ruled over them; elaborate "favours" were distributed, so that the loot which a lady or gentleman might gather in was in no sense to be sniffed at; and, finally, such dances were controlled and kept in check by a "leader," always a popular man and one who, knowing everybody in society, could be counted on to give out the best chairs, distribute the best favours, and dispense the best supper seats to exactly, and only, the "right people."

It was a part of the leader's heavy cross to invent new "figures" for these dances; to discover new favours and to distribute them to ravenous male and female dancers, from large baskets, brought in by footmen; to fix on the music for polkas and waltzes; to suggest the proper rarities for supper (terrapin, ruddy duck, and vintage champagne); and to act, in short, as the past and exalted grand master of the entire ceremonial.

It was in the early 'Nineties that these dances came into their greatest favour in New (Continued on page 120)



All in velvet for The Velvet Ball, to be given on October twenty-fifth at the Waldorf-Astoria. Miss Dixon, at the right, wears a deep red frock from Bergdorf Goodman. Below, Miss Duncan's gown is from Vera Borea; with it she wears a Talbot head-dress. Ardanse made Miss Cherry Shaw's frock. At the lower right, Mrs. Harris in white velvet, from Saks-Fifth Avenue



*Miss Vivian Dixon*



*Miss Christine Duncan and Miss Cherry Shaw*



*Mrs. George H. Harris*





*Miss Eve Mortimer, Miss Justine Cutting, and Miss Acriddle Frazer*

Invitation to the waltz—in the Cotillion at The Velvet Ball, where flowers and favours will be the barometer of a girl's popularity, just as they were fifty years ago. The three above are not wallflowers—they are belles, whose piles of favours indicate their popularity and the number of their partners. Among the most engaging favours will be little capes, fans, and gloves of red velvet, by Suzanne Talbot, and vanity-cases, like the one held by Miss Frazer, above. Miss Cutting's frock is from Dilkusha; on her right, Miss Mortimer wears a gown by Bruyère, and Miss Frazer, on the other side, is dressed by Boué Sœurs. A Fashion Show will be a high light of the Ball, and among the models will be Mrs. William Wetmore, Mrs. Harold E. Talbott, Mrs. J. Murray Mitchell, and Miss Felicia Fisk. The velvet backgrounds in these pictures were draped by Mr. William B. Okie, junior

STEICHEN





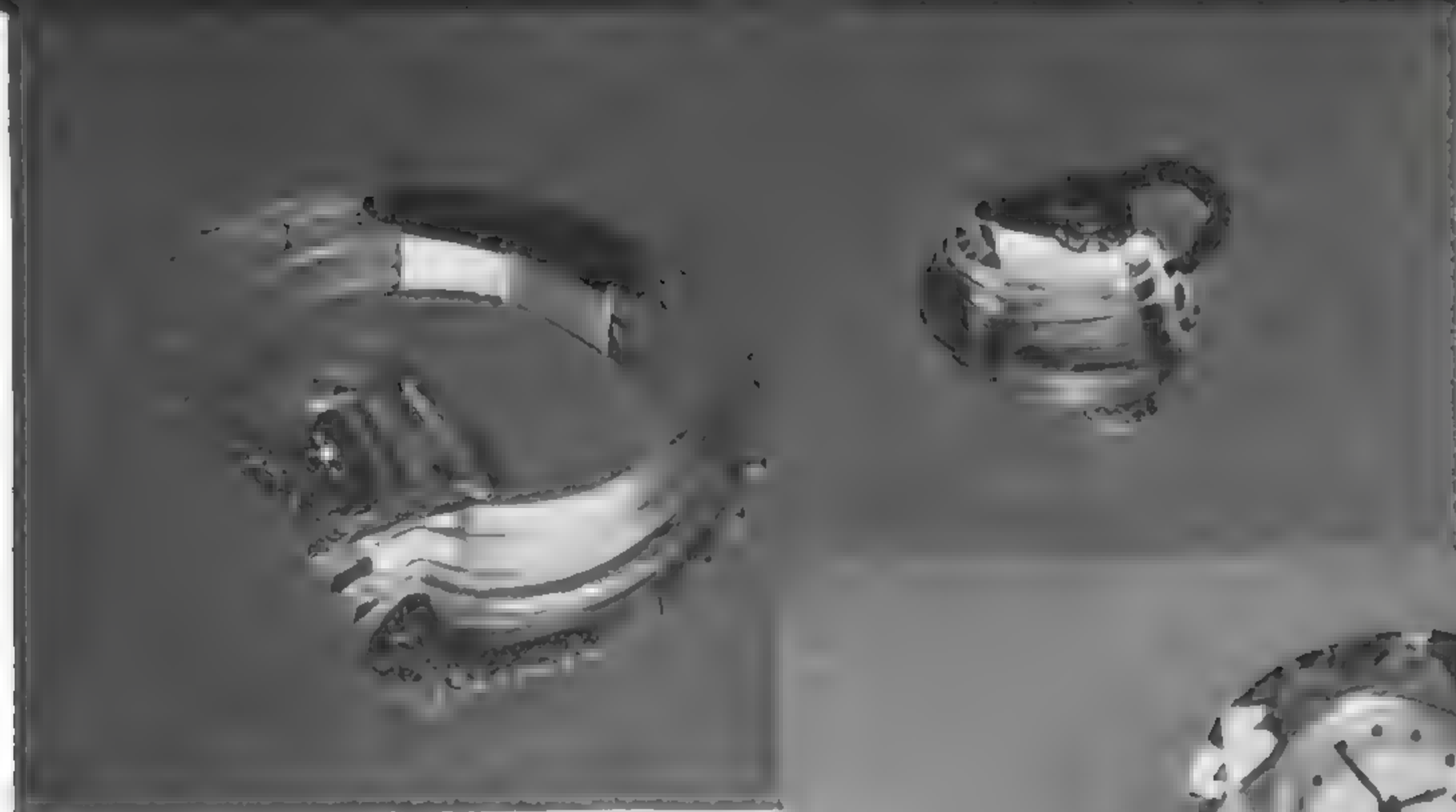
• Rock-crystal is what Paris is chiseling its newest jewels from. Above, a three-strand necklace paved flatly with square-cut crystals. Bonwit Teller has this accessory

• The girl left clamps Herz's colossal clips of crystal and diamonds on the lapels of her Busvine black suit. Alexandrine gloves. Agnès black felt hat imported by Bonwit Teller

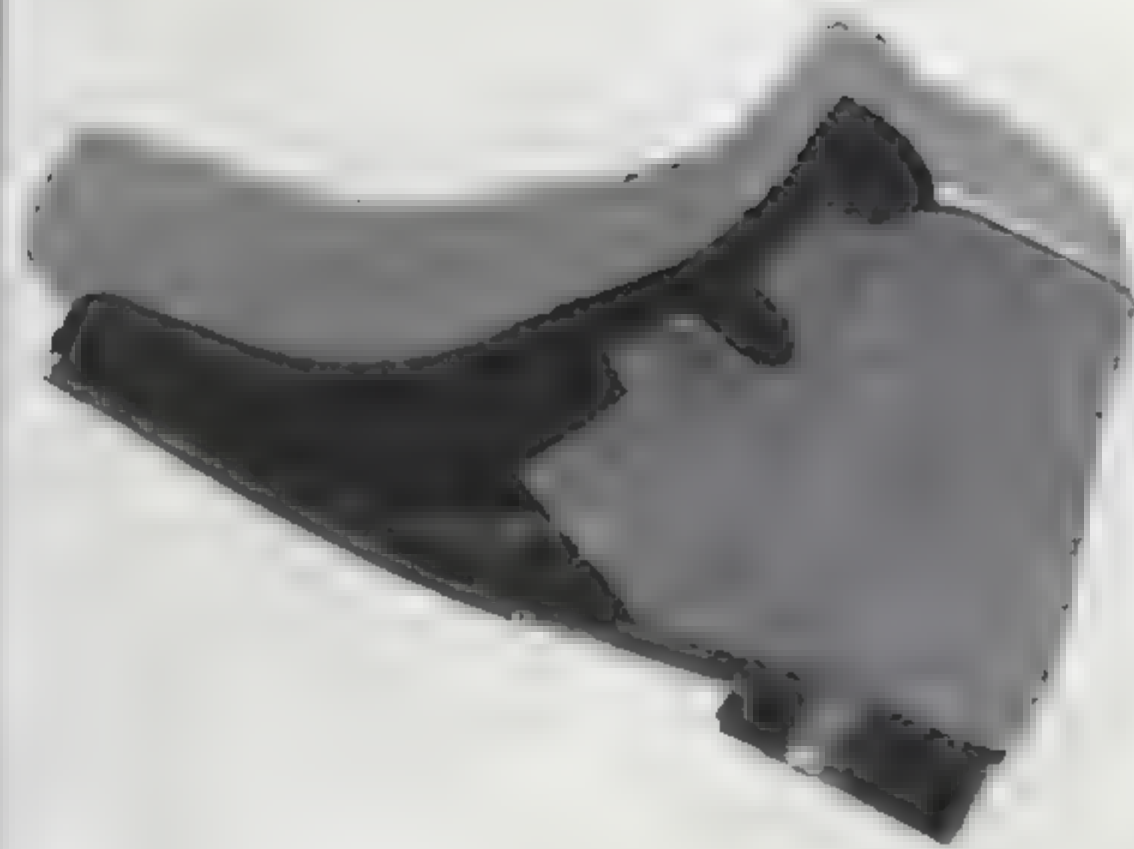
• Cartier seems to twist rather than carve crystal for that bracelet and clip mounted on platinum and grey gold

• Even new timekeepers are sunk into crystal. The first is edged with crystal and can hang on a fob or go in a purse; imported by Jay-Thorp. The second is imbedded in a huge hunk of crystal, the size of the Kohinoor diamond. The third is a crystal watch-clip. Saks-Fifth Avenue imported the last two

• Below, Herz's smoked crystal-and-diamond bracelet and grape clip







*Fur*

• And notice all this fur used unexpectedly for accessories. Above, Agnès's mink cap with a nonsensical ball top-knot. Bendel imported it. Also, Revillon's flat muff of mink

• Is it a muff or a bag? Every one asked at sight of that Molyneux gadget of leopard, above. It is both bag and muff. Bendel has it in Hudson seal

• Another muff-bag of Persian lamb, shown at the top; Lord and Taylor

• Paris calls that boot, above, the jodhpur, but you wear it with your country tweeds. R. R. Bunting made it of black reindeer and grey suède, and John Wanamaker imported it

• Persian lamb, gold, and black is the formula the girl at the right is backing. Rose Descat's overseas cap of Persian lamb, slanting steeply, and Molyneux's laced black wool dress made more exciting by Cartier's heavy gold chain necklace and bracelets. Jean King has the hat











STEICHEN

## Norma Shearer

Last for a few weeks before lending her beauty to the rôle of "Juliet" in a film of Shakspeare's tragedy, Norma Shearer added to her off-stage wardrobe these two dinner-dresses that are complete opposites. For one evening, she bought from Bergdorf Goodman that golden statue of a dress above—draped lamé plastered around her fluent figure. John-Frederics made for her fine profile the gilded feather hat. For another night, she found at Hattie Carnegie's, the Juliet dress opposite, long sleeved, enormous skirted, black velvet—almost tragic if it weren't for the frilly white ruche and the peaked velvet cap. The bench is from Douglas Somerville





# Stop Press!

## For Vogue Points

*Head-lines* All heads adorned after dark. Molyneux wings pinned above forehead have charming future. Sophisticated women seen wearing Antoine's sprays of feather fantasies tucked into velvet head-bands. (From Bergdorf Goodman.) Jewelled clips also seen, feathers, Juliet caps of mesh or pearls, snoods of heavy silk chenille—in fact, no head goes undecorated, even if it wears only a velvet ribbon tied round just back of the bang

*Night Final* Nightgowns are too good to sleep in. The most ethereal are of chiffon with draped skirts and fine malines lace trimming. Or of double chiffon, very Greek, with no trimming. If you yearn for drama, wear a Venetian nightgown of ruby-red slipper satin trimmed with turquoise buttons (from Saks-Fifth Avenue)

### Extra! Extra!

Chain bracelets for daytime, of inch-wide gold links to go with all the gold trimming on your frocks and hats and bags. Heavy choker necklaces of pearls or stones set in gold. A pin in the shape of a butterfly, beetle, or lady-bug in rhinestones or enamel. Leaves, brilliant as stars, on everything. A band of coloured suède leaves for your hair (Talbot's idea). Furs everywhere: gloves, belts, capes, even whole hand-bags

### Beauty Section

Moist look in make-up new and charming. Cream on your eyelids, soft and shiny lipstick, brilliantine on your hair to give you a fresh look. In contrast to this new, moist make-up, nail polish that is opaque and dull-surfaced rather than shiny. Orangy-red nail polish and lipstick are important—unless you match your make-up to the deep winy-red shades of your new frocks

*Late Edition* Enormous choice in evening gowns. You may be Grecian, Renaissance, or completely modern in stiff velvets or soft ones, slipper satins, clinging crêpe, or magnificent lamé. If specific examples will help you, here are the gowns that three women well-known for their chic have chosen: Mrs. John Jacob Astor bought the splendid silver lamé evening dress by Mainbocher that we showed on page 57 of the September 15 issue of Vogue. It has a pleated skirt, a bolero, and epaulets. Mrs. Leonard Thomas succumbed to a Chanel satin taffeta gown in white with sharp wing-like shoulders and a very full skirt. (Continued on page 122)

- Blue-white diamonds demand a regal background. The bracelets, solitaire, and choker, at the right, are from Tiffany, set off against Vionnet's plum satin gown and ermine cape, from Bendel. Coiffure by Martin from Vienna. Décor by Elsie de Wolfe.

- From Bendel, too, the Mainbocher frock of blue lamé, on this page, with a gay flower-filled bustle









PHOTOGRAPHED IN THE GREAT HALL OF THE INTERNATIONAL BUILDING, ROCKEFELLER CENTER

ANTON BRUEHL



- From the first snow on, the grey krimmer-dyed lamb coat (upper left, opposite) trots around the town. It's cut off at the shins, tunic-fashion, and has a grey wool skirt (Best). The price, like all on these pages, is budget-minded
- Velveteen for the first lady in descent (opposite), in a mist-grey dress, with welts of tufting on pockets and separate scarf (Bloomingdale's). A proud feather in the grey felt hat. (Hats on these two pages from Sally Victor)
- Next; brown, red, and natural tweed, Gaelic as a sporran, in a two-piece suit that you'll find at Martha West
- Below: Persian lamb from neck to hem on a coat of nubby black wool. A braided button cinches the waist, whips the coat snug to your ribs. The sleeve fulness falls below the elbow (a Carolyn Modes model from Arnold Constable)





# BROWN

- A safari-brown Alaska Sealskin coat (right), new and Napoleonic. The antelope hat is fringed
- Below: muskrat, worked like mink, for a coat with a square collar. Saucer-brimmed black felt hat. Both costumes from Jay-Thorpe







• The finest, darkest, richest of minks—Labrador mink—is cut with a prodigal hand for the mandarin coat at the left. Maria Guy's tricorn is of velours, tipped and tiny, to wear with furs

• Above: a fur coat that's strictly for town, of brown Alaska Seal-skin, handled as though it were fabric. A roll of bright-striped velvet laces through the collar and ends as a scarf. The feather-sprigged Talbot's hat is of velvet, too

• Saks-Fifth Avenue has both of the hats and coats on this page





## LITTLE DRESSES-BIG JEWELS

Infallible formula for this business of living: simple, meticulously constructed dresses, magnificent jewels. Above is Patou's informal dinner-dress—shirred from the hips up, split down the back in a waist-low wedge, built of silk crêpe the colour of deep grass violets. (From John Wanamaker and I. Magnin.) And on the bodice, Boucheron's corkscrew brooch, diamond-plastered, pretentious, and intensely satisfying



For bridge—Patou's bluish-violet silk crêpe dress (below), twisted, shirred, and beautiful (imported by Stein and Blaine; I. Magnin). With it, Cartier's massive chunks of cold white crystal, seamed with diamonds, for a pair of bracelets and a clip

HORST, PARIS







STEICHEN

DECOR BY ELSIE DE WOLFE

MYRNA LOY — VENETIAN, in ruby-red velvet, wide skirted, with a close-fitting bodice outlined in point de Venise. Anachronism: Reboux's flirtatious red feather hat. Costume from Saks-Fifth Avenue; Brand-Chatillon jewels



# WASHINGTON, D.C.

BY PEGGY KROCK



NOT for me to write of Washington, the beautiful, the Washington of splendid formalities, brilliant intellects, world events, political salons, and pulchritudinous powers behind every throne. The charms of a substratum of the subjects referred to are what occupy me with delight. The phase which I have known longest and which gives me greatest pleasure is the appearance at every party of any size, of one or more of the many itinerant servants who are godsend to hostesses and guests alike.

First of these is the famous William, pride of Ridgwell's agency, who officiates as carriage man. William is of a rich, dark hue and is liveried in two shades of green, topped by a tall hat and armed with a stout megaphone that would make a Bull of Bashan out of a Harz Mountain canary. When climatic conditions require, he totes an immense cotton umbrella which puts beach protectors in the parasol division. William has so adapted himself to his attire that he seems to have been born in it. He has, apparently, a supernatural ability to be several places simultaneously. Make your duty calls any and every one of the official days for such matters, and there is William. Your first appearance is met with a dignified bow, but each succeeding descent is greeted by a gleeful, "Well! Well! Here you is again." Ridgwell's may basely keep a troupe of replicas, but I prefer to believe in miracles.

Having dealt with the door-man, I now arrive at George Tippetts, sandy, and reminiscent of a slightly wistful Schnozzle Durante. Tippetts is most important at many diplomatic doings, appearing on each bit of foreign soil in the livery of the country he is, for the moment, serving. He is the possessor of a well-turned calf and a sonorous voice, both essential to his calling—the first because of the short, plush pants of diplomatic liveries, and the second because he is guest-announcer. Next to being well and favourably known to an important head waiter comes the peace and pleasure of being announced without opening your own mouth, and George keeps all names and faces correctly linked. After the formal vocalizing is over, if the party is large, Tippetts concerns himself with the ministering of food and drink. From this point, your loyalty to

George depends on whether you are host or guest. Regarding champagne, he is well known to thirsty spirits as a firm conservator of resources.

Disposing thus of Tippetts, we will proceed to Jackson—black, dignified, efficient, and of an unbelievable knowledge of the idiosyncrasies of all who emerge, even briefly, in any social set in Washington. All may not know him, but he knows all. Jackson is one of the extras, employed for years by the White House. One of Mr. Hoover's last acts as President was to pension this group when he found that the Roosevelts would not be able to use them, due to personal arrangements and obligations. To a new Washington hostess, Jackson is as the Rock of Gibraltar, Emily Post, and Fanny Farmer.

If your house is staffed by Negroes, your party becomes theirs with Jackson's arrival. He comes well ahead of dinner, or what have you, and his pantry performances of speed and skill cheer and fortify all concerned. Your perennial "pent-ups" become as birds released from cages, laughing and making sprightly. But all gaiety is muted and genteel, for Jackson's poise and worldly experience enable him to instil in the most childlike African heart the desire to render quiet and, as nearly as possible, impeccable service. Other imposing popular ebones may also stand and buttle, but, when they do, your service quarters become to all intents and purposes the Annual Fish Fry of the Coloured Knights of Pythias.

Having completed his preliminaries, remove Jackson from the pantry to the parlour, and his distinctive social attributes come into play. Lady Lewis (née Ethel Noyes), witty wife of Sir Willmott, distinguished *London Times* correspondent, touches no gin, only whisky. Jackson knows it. Mrs. Longworth is an enthusiastic absorber of orange-juice after dinner. Jackson has it ready. Mr. Pendleton Turner, a popular singleton, is at the beer or sherry stage of mounting or dismounting from the wagon. Jackson kens which. Eleanor (Cissy) Patterson asks nothing but a slight shot of champagne now and again. Count Leoni Fumasoni Biondi, nephew of the Cardinal, once Papal Legate here, and a foremost Mussolini (Continued on page 106)





- Black suddenly seems the most desirable shade in the world, but undiluted black—no. Somewhere a spike of violent colour—as the dressmakers have connived here:
- Violets like a headlight—thus Molyneux lifts a Persian lamb hat and musketeer cape; imported by John Wanamaker
- Ink-blue with black—Schiaparelli's blue velvet and fox toque, imported by Bendel, and huge silver fox gauntlets

- A cyclamon chiffon blouse, its façade laid into tiny pleats—this is Marcel Rochas' spike for a black wool suit
- Pink-and-black checks—Molyneux uses them for a jacket to give life to his charmingly simple dress of black wool
- Crude sulphur coloured suède gloves—another Molyneux suggestion for a black Cellophane wool cape, revers faced with cloqué taffeta. Bonwit Teller imported these



- Below, Schiaparelli's mink coat—the Eskimo hood shown in and out of action. The black mesh Juliet hair-net, mink-bound, doubles for a hat. Russeks brought back the coat
- Schiaparelli's gold lamé, red silk, and black velvet striped jacket. Lilly Daché imported the black velvet toque
- A sweater in the new crottle colour worn with Louise-boulangier's black wool suit, striped belt, and felt helmet

# BLACK

*SPIKED WITH COLOUR*







CAPE OF GOOD HOPE—AND HIGH ROMANCE



PREHISTORIC SOUTH AFRICAN WALL-PAININGS, FROM "BUSHMAN ART"



© HUMPHREY M. L. FORD





# SOUTH AFRICA-SOPHISTICATED

ZANZIBAR . . . Mada-

gascar . . . Mombasa . . . what a ring the three names have! Undoubtedly, it was those Sinbad-the-Sailor-Ports that sold many of the passengers to the cruise on which I went around the world. And what an exciting approach they make to South Africa if you come to it, as I did, via the Orient. But when I return to that fascinating country down where the Atlantic, Pacific, and Antarctic Oceans meet (and I shall certainly revisit it at the first opportunity), I'll be tempted to speed there by the quickest route—by cutting across the South Atlantic direct from New York to Cape Town.

Right now, however, I shall try to give you a glimpse of South Africa as I saw it. I might add that my South Africa was not composed of veldts and jungles, as it is usually pictured in print and on the films. Instead, I found it a sophisticated, modern, pulsating country—one of the high spots of our trek around the globe.

Having crossed the Indian Ocean from Colombo, we had our first taste of Africa at Mombasa. This gateway to East Africa is as different from the first place I saw in South Africa, Durban, as it is from, let us say, Los Angeles. And that comparison isn't at all bad. Durban does remind you not a little of a southern California city. It has broad, brand-new boulevards full of speeding American motors and stream-lined, trackless trolleys. Movie palaces proclaim the same successes that are being shown simultaneously on Broadway. The residential district is full of charming cottages, many of them of the bungalow type, but, fortunately, not of bastard Spanish architecture. They are apt to be more modern, actually, than the majority found in America.

With these up-to-the-minute touches, Durban enchants you by injecting bits into her mise en scène which fulfils your idea of darkest Africa. For instance, the jinrikisha boys. I doubt if any metropolis presents a more incongruous sight than does Durban traffic. Right next to a fleet of taxis from Detroit, you find an equal number of jinrikishas. And Durban's jinrikisha pullers are more bizarre and colourful than those of any city in the Orient. They are Zulus—huge black fellows who look as wild and woolly as those you used to gaze at in your first geography book. They get themselves up regardless—the crazier, the smarter. Their feather head-dresses, decked here and there with (Continued on page 108)



BY WILLIAM B. POWELL





DESIGNS FOR PRACTICAL DRESSMAKING, FOR OTHER VIEWS, SEE PAGE 118





## WORK WITH COLOUR

"THE question 'What colours shall I wear this winter?' must be answered if you're going to skim the cream from the fabric counters—and if you want the confidence that comes from the knowledge that you are supremely well-dressed. On these two pages, you see our answers to the question:

- Frock No. 7154. Deep shades—in a dinner-dress, far left, of velvet like crushed grapes. Designed for sizes 14 to 42
- Ensemble No. 403. Pastels—for the evening gown, next, in a lovely milky shade. The interesting waist-line buckles at the back. The royal purple cape may be instep length, with a hood, or short as sketched. Designed for sizes 12 to 40
- Frock No. 401. Grey, in wool or velveteen, is smart. Shirring trims the grey frock, above. Designed for sizes 12 to 20; 30 to 38
- Frock No. 400. The collar of the wearable green frock may be lined in a contrasting colour. Designed for sizes 14 to 40
- Frock No. 402. Black you must have, with a gay sash for contrast and a four-gored skirt. Designed for sizes 12 to 40
- Frock No. S-3839. Glorious martial red, and the military note repeated in the frogs and collar. Designed for sizes 12 to 40







LADY MARGARET IN HER POLO KIT

## BRITISH BEAUTY

AN INTERVIEW WITH  
LADY MARGARET  
DRUMMOND-HAY

UNLIKE the Americans, the Indians, the French, and the Spanish, the English girl prefers her beauty (and her character) to appear as the lilies of the field—effortless and natural. Hence the wild-rose tradition, the convention which says, “Oh, I don’t bother about my face!”

The first part of *Vogue’s* conversation with Lady Margaret Drummond-Hay, English outdoor beauty, ran somewhat as follows: “Oh, Lady Margaret, about the photographs that Cecil Beaton took of you, would you tell us if there’s anything special that you do to keep your complexion so lovely? We want to tell America about the English girl’s beauty régime.”

“Well—I don’t know. You see, I do so little. I mean, really, I haven’t a régime at all. And I don’t use any particular creams or anything.”

(Don’t be downhearted; this is all part of the pattern. The talk is shaping very well. This is England, my England. This is the attitude of mind that lies behind the flower-like complexions of English duchesses.)

We continue: “No, of course not. All we want to know is whether you do anything to protect your face? When you go hunting, for example?”

“Oh, yes,” is the answer. “I put cream on my face to prevent wind-burn. But, of course, I don’t use make-up—I think make-up out hunting looks too awful, don’t you? I

simply put on lots of cream, in the ordinary way I use a foundation lotion, but when I’m going hunting or riding, I put on Pond’s Cold-Cream, rub it in well, wipe off the extra, and then powder. This keeps the wind from roughening my face. Oh, and I use lipstick, of course, but a natural-looking one. And no eye make-up. Except some of that coloured vaseline—a sort of transparent blue eye shadow, but awfully natural looking.”

This English girl, you will observe, knows as much as the next one about glamour. But she is not going to let it be obvious. Here, surely, is the secret of the Englishwoman’s supremacy in the art of outdoor make-up. She uses make-up, yes; but she does not admit it, even to herself.

Lady Margaret goes on to talk about her faith in herbs: there seems, here, a sort of poetic justice and suitability—the English girl, riding and walking through these lovely and flowery English meadows, uses these flowers, those herbs, for her own loveliness.

“I’m awfully fond of herb things,” she says. “I get a lot of my creams and lotions from the Society of Herbalists and the Herb Farm Shop, because I like to think that everything they make comes from herbs and flowers grown in the country. Marigold and Meadowsweet Balm is what I put on to prevent my face getting sunburned in the summer or rough in the winter. For (Continued on page 114)





CECIL BEATON

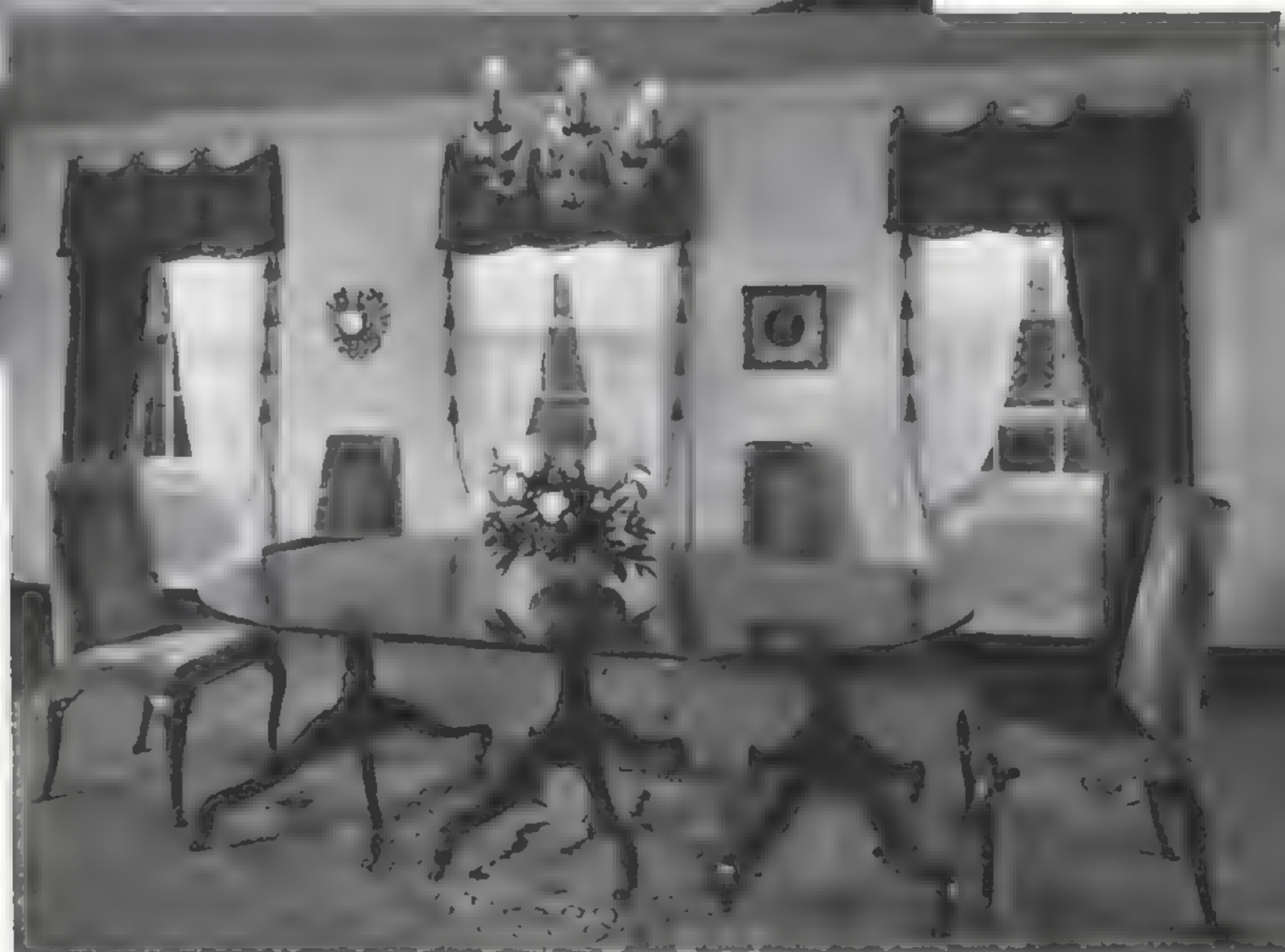
LADY MARGARET DRUMMOND-HAY, OFF FOR A CASUAL CANTER





F. S. LINCOLN

*Old Virginia still lives*



THE BASEMENT DINING-ROOM IN CHINESE-BLUE AND WHITE



# Claremont Manor

THE very old manor-house in which I live is on the James River in Virginia. In the ante-bellum days, it was on a great plantation, and there were a thousand slaves. Some of the children, grandchildren, and great-grandchildren are still living in the neighbourhood. Their ways and language are so delightfully picturesque that I would like you to look and listen in while I stroll about the estate.

Charlie, the little old stableman, comes shuffling up the walk. He is wagging his head and talking to himself; I know that something is wrong, so I go to meet him. He puts down his milk-pail, shifts from one foot to the other, and says right fast, "Dat cow ain't to the pail." Finally, after I have had him repeat the sentence several times, I realize that he is trying to tell me that the cow is dry. If you should ask him how old he is, he would take off his shabby straw hat, look at you in a quizzical way, scratch his grey kinky head, and say—"I reckon I mus' be 'bout forty years old. When the Civil War broke, Marse Bob ware twenty-six, and I ware a little boy."

I go into the house and find some guests who have just arrived. They are convulsed with laughter and ask me where the lobby is. The coloured butler, receiving them, had invited them to "Step right into the lobby and rest your wraps while I fetch your bags." I had taken him to Richmond the week before. He had stayed at a Negro hotel and was very much impressed with the word lobby, and this had been his first opportunity to air his newly acquired knowledge.

The magnolia-trees are in bloom. We go out after dinner to sit beneath them in the fragrant stillness (Continued on page 118)



THE LITTLE OLD SMOKE-HOUSE



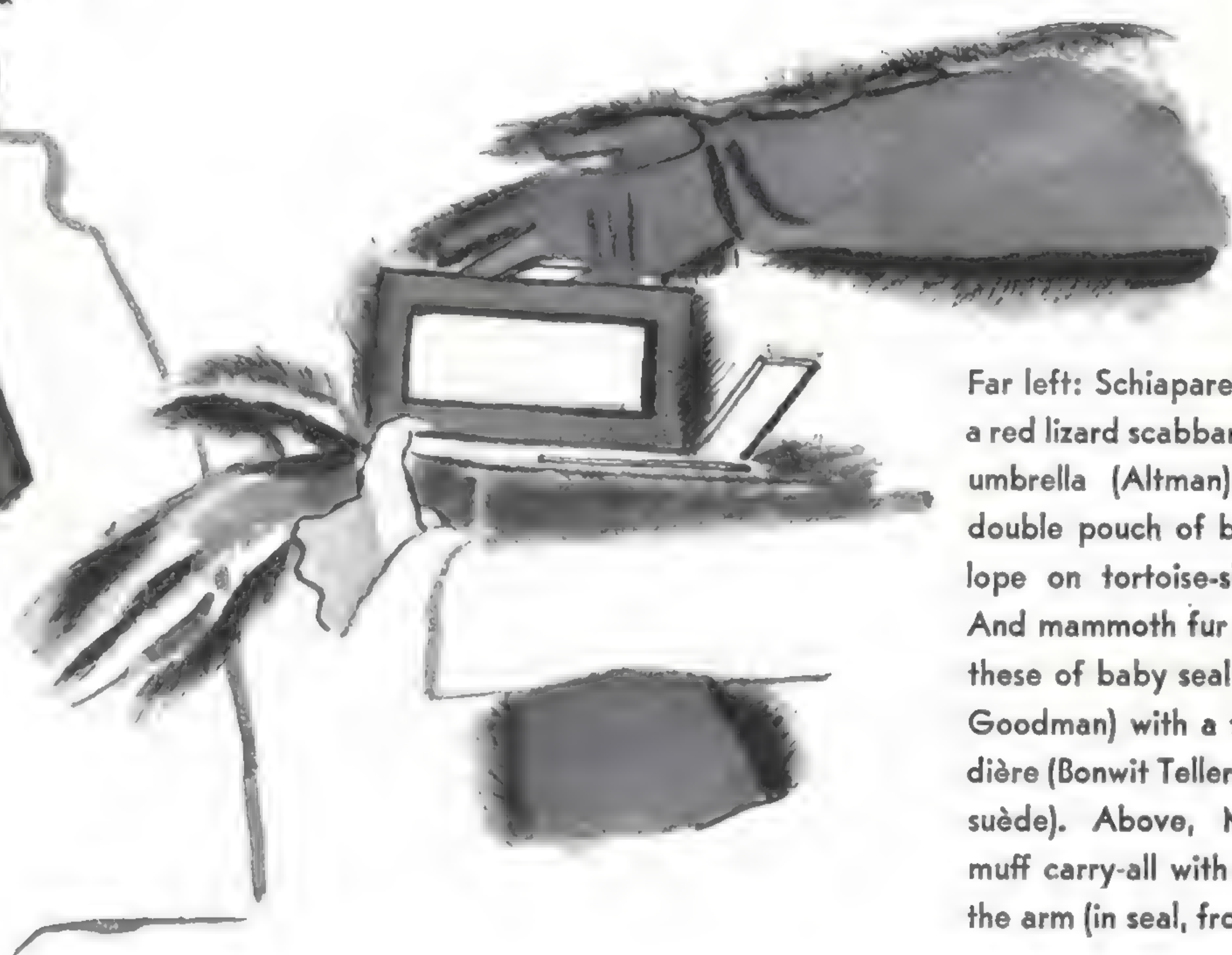
SALON • (TOP) MASTER BEDROOM



# COLLECTION CAVIAR



Boots, boots, boots. Out of Kipling into sportswear. This is the big news for country, and the two Bunting models (top) prove the rising shoe-line. The one at the left is of rust coloured calf with a vamp of reversed calf; the other is entirely reversed calf. Both are from I. Miller • Below them, behold the jodhpur sports shoe, of brown suède and calf by Enzel; shown by Schiaparelli and Maggy Rouff (Bergdorf Goodman)



Far left: Schiaparelli invents: a red lizard scabbard for your umbrella (Altman); a huge double pouch of black antelope on tortoise-shell rings. And mammoth fur gauntlets, these of baby seal (Bergdorf Goodman) with a fur minaudière (Bonwit Teller has this in suède). Above, Molyneux's muff carry-all with a slot for the arm (in seal, from Bendel)





Man from Mars, we cried at the Schiaparelli outfit at the far left—actually a vastly practical Icelandic's bearskin coat with hood and a mask of wood against mountain sun-glare (Hattie Carnegie has the mask). Glazed oilskin, vertically stitched, makes Schiaparelli's Eskimo hood, slide fastened

• Below, right: military hats go foolish—Agnès makes one of black felt, one of plaited red felt with a black visor

Left: Toulouse-Lautrec touch at Molyneux's—  
incredible wired velvet bows and feathers for  
your evening head-dress (Bonwit Teller). These  
and those mad confections up at the right  
bring back the Perroquet days of silly hats  
to induce carnival spirit.

Right: Pierrot jacket of black satin, very chic,  
very careless, over a black wool dress at  
Mainbocher; keep an eye on this new trend



# VOGUE'S

FINDS OF THE FORTNIGHT



• We're especially proud of these Finds. The fabrics are as smart as they are beautiful; the lines are Paris-sponsored. The clothes themselves are the sort you can't (and don't want to) live without

• A dull, mossy matelassé crêpe from Onondaga makes the afternoon dress, left. For contrast, rhinestone laces streak the bodice. In back, the straight skirt has an inverted pleat. Saks-Fifth Avenue; \$40

• Comfortable, casual—these are the adjectives for the first frock above. Made of two-toned jersey, with a nail-head belt for sophistication. Best; \$30

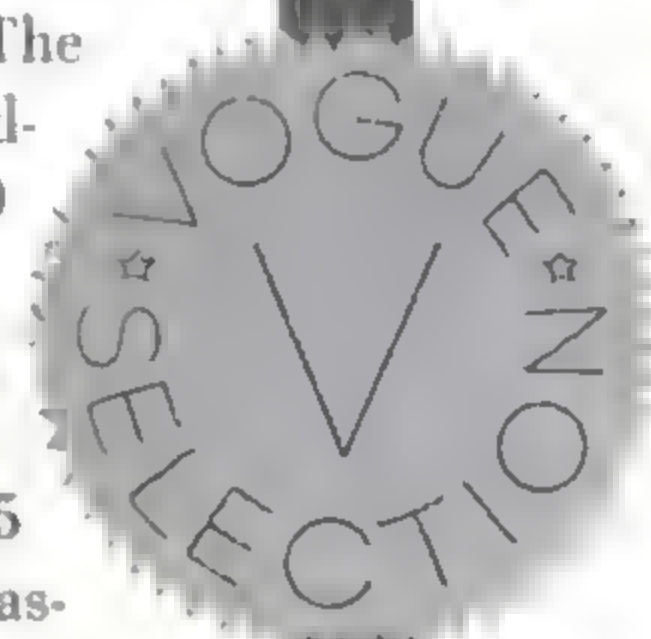
• There's not an unnecessary detail on the next frock, of crêpe. Waist-line tucks and a basque back nip you in, reed-slim. Lord and Taylor; \$30

• First, right: a dinner-dress of Cheney's transparent velvet, distinguished as a court gown. The skirt has an intriguing flare in back. The bodice is hooked with rhinestones. Russeks; \$40

• Centre: A sheath of crêpe for this evening gown, with an angel-wing scarf that can trail down the back or swirl round the shoulders to make a little wrap. Lord and Taylor; \$35

• The sheer beauty of the fabric makes the classic evening dress (far right) a gown apart. Of lamé-dusted matelassé, moulded to the figure, twisted over the shoulders, topped with a velvet bow. Best; \$60

• FOR A LIST OF SHOPS in other cities where all of these models are to be found, turn to page 36









# DAILY NEWS



PATOU (JAY-THORPE) • MOLYNEUX (JOHN WANAMAKER)



VIONNET (BAG, BONWIT TELLER)



CARTIER, NEW YORK



POTTIER, PARIS

SCHALL, PARIS





SCHALL, PARIS

LANVIN • LANVIN (MADAME JEANNE)



R. R. BUNTING SHOES (FROM I. MILLER)

Roaming through art-cluttered Montmartre (opposite page), the first girl wears Patou's green wool coat, nutria collared, and Patou's felt hat. The other has chosen a cape—Molyneux's short cape of Persian lamb, worn with a Persian lamb toque head-lighted with a clump of violets—that brilliant touch of colour we've been talking about.

Added attractions: Vionnet's black velvet gloves and an antelope bag initialled pretty intriguingly—a great capital V and a very small script m. Cartier's precious bag of satiny black antelope, hanging from a tortoise-shell and gold bracelet and lined with tortoise-shell coloured kid. R. R. Bunting's military shoes; grey antelope with double-breasted silver buttons, black antelope with gold kid bands, and square-toed blue-and-white kid shoes, star-studded.

On the two girls above: Lanvin's swinging cape of black duvetine and Persian lamb; a black wool dress brandishing gold; and a Persian lamb hat. And Lanvin's black wool suit, with warlike Persian lamb cuffs and collar, worn with her helmet.



# ENGLISH MANNER



STEICHEN



No need to tell you that English tweeds are sterling. Buy a suit loomed and tailored by British master hands and you get the desideratum in sports clothes: a deliberately casual chic that's unbeatable. Here on these pages are the Top-Hats of British tweeds this year, with a scattering of invaluable accessories to go with them.

Mrs. Alexander Cassatt, above, wears a Melton-Mowbray jersey shirt, yellow as a daisy centre. A splash of green, brown, and yellow foulard makes the yoke, which crosses in back and knots dead-centre in front. Abercrombie and Fitch have this model.

Injecting itself into the text, at the immediate left, is all you've hoped for in a jacket sweater. It's of cashmere, rib-knitted at the wrists and waist to fit snugly and buttoned straight up to the throat. Bergdorf Goodman has it, in practically every colour.

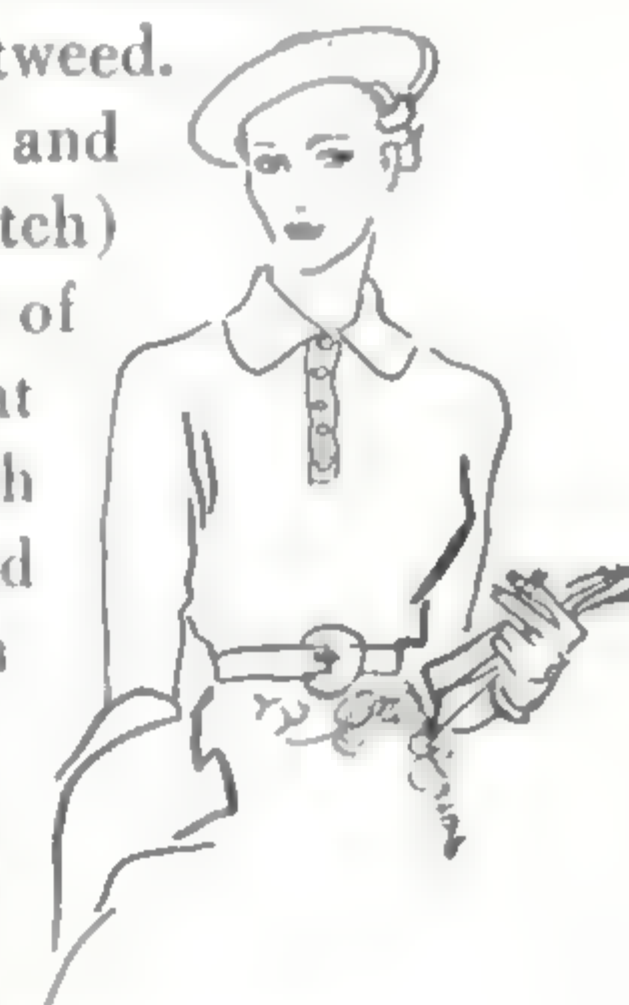




For the first suit (lower left, opposite), a tweed with colours plucked from the breast of a pheasant. Knots of brilliant blue, threads of mustard-yellow and moss-green on brown. The suit is classic in line, with a double-breasted jacket that buttons with knobs of true stag's horn. From I. Magnin. On the fence: black, red, and white flecked tweed—a colour alliance that's thriving in the country—in an impeccable suit; Bonwit Teller. Another colour triumph—a reddish-brown knit suit (third, opposite), with a purple jersey scarf. And in the small sketch (left), a grey cashmere jersey shirt with a new V-shaped roll collar. Both models from Bergdorf Goodman. Horse-blanket checks for the jacket (first, right); flecked brown tweed for the skirt. And a slit in the skirt, faced with a panel, for freedom; Bonwit Teller. Next, navy-blue and brown plaid with red accents, in a three-piece suit; Bonwit Teller



Race tweeds (left), and the first suit a winner. The three-quarters coat is of a spirited tweed—brown and beige, mostly, with nubs in half a dozen other colours. The skirt is of plain tweed, cut straight and absolutely simple; Bergdorf Goodman. Next, a three-piece suit of Linton tweed. Both the double-breasted coat and skirt (shown in the centre sketch) are of brown tweed, with slubs of white. But the jacket (sketched at the direct left) goes racy with a bold brown-and-beige checked tweed for the body, and brown knitted sleeves and scarf. The coat, by the way, has a high, fitted-to-the-ribs waist-line that's brand-new for tweeds and is superbly slimming. Bergdorf Goodman has this suit. Sketched just above is a cashmere jacket that teams with any of the suits on these pages. It's buttoned chin-high and has a turned-down collar young as a school-girl's. In all colours from Bergdorf Goodman





# SHOP-HOUND'S FACE AT THE WINDOW



For the last ten years, while all of us have been going our ways and complaining about our feet, scientists in the University of Rochester have been studying human locomotion and the foot in action, evolving a new instrument that records and times a footstep to the hundredth of a second. The result of all this beavering is called "Balance-in-Motion," a sensational new principle in the making of women's shoes, and it's now embodied in "Balanced Footwear," presented by J. and J. Slater at their 415 Fifth Avenue shop. These shoes are "correct but not corrective"—shoes in which you can walk faster and farther with less effort and more grace. They can be had in six heel heights, in various colours and leathers, for about \$10.75 or \$12.75.

The British have to put up with so much cold rain (known as Scotch mist) and so many cold draughts (known as fresh air) that, in sheer self-defence, they've become well-nigh supreme at making clothes that defy the elements. Best has a small girl's two-piece suit, made in England, that is not only good-looking, but practically certain to cut down your child's perennial colds. It's made of Chilpruf jersey, in what is known as "luxury" weight—very light and actually soothing to the skin. The skirt is pleated, and the top has a Peter Pan collar, a pocket, and buttons down the front. This engaging suit can be had in blue, coral, or yellow, and the price is approximately \$10.95.

But the little girls aren't getting all the breaks at Best's. There's a tailored two-piece dress, on a larger scale, that is perfection. It has a divided skirt, which is inconspicuous but none the less heavenly, and a tuck-in top, and a turn-over collar, and it's made of imported Viyella flannel—need I say more? This is in soft raspberry-red, or in grey with nickel buttons and a red belt, or in Sandringham-blue, and it costs about \$23. And ask to see the very swish new sports pins that Best has imported from Austria: tigers, donkeys, skiers, and all sorts of things, made of polished wood—unsurpassed for anchoring Ascots, and decorative no end. These cost only about \$1.50 each.

At the news which I'm about to impart, all good Rose Amado fans should give a whoop and fling their caps into the air—and that'll be a lot of caps, because the Amado fans are legion. The good word is that Rose Amado has inaugurated a made-to-order service in her salon at 485 Madison Avenue. What with the new draped skirts and everything, the lady with an irregular figure has got to be awfully sure that her dressmaking leaves nothing to be desired. It won't, if it's done at Rose Amado's. This shop will adapt French models for you, or carry out your own ideas so beautifully that you'll begin thinking you're a pretty good designer yourself; prices begin at around \$110.

A hat doesn't necessarily have to remind you of something to be good-looking. The other day, I saw a hat that didn't remind me of a peasant's hat, or a milkmaid's bonnet, or a trench helmet, or anything. It was simply a black beret (now don't be stubborn and say that berets always remind you of Basques) made of felt and velvet, squared off in front. Its charm was all in its lines, and the way it was made. And the credit for all this goes to Rilla Marie, a new and inspired hat shop at 485 Madison Avenue.

Rilla Marie has a positive genius for making hats that send your self-confidence, and the pulses of your admirers, up several hundred per cent. For instance, I saw another "little thing of their own"—a formal black antelope affair that combined the best features of a large beret and an off-the-face hat, producing a pretty devastating result. And there were some superlative adaptations—such as a dashing Moroccan-looking cap, adapted from a Maria Guy model, with a bow (Continued on page 116)





*As refreshing*  
as a summer breeze

10c a can (14-oz.)

*The family size 50-oz. can  
is even more economical.*



LOOK FOR THE  
RED-AND-WHITE LABEL

# *Campbell's* TOMATO JUICE

SERVE ICE-COLD—KEEP SEVERAL CANS IN YOUR REFRIGERATOR

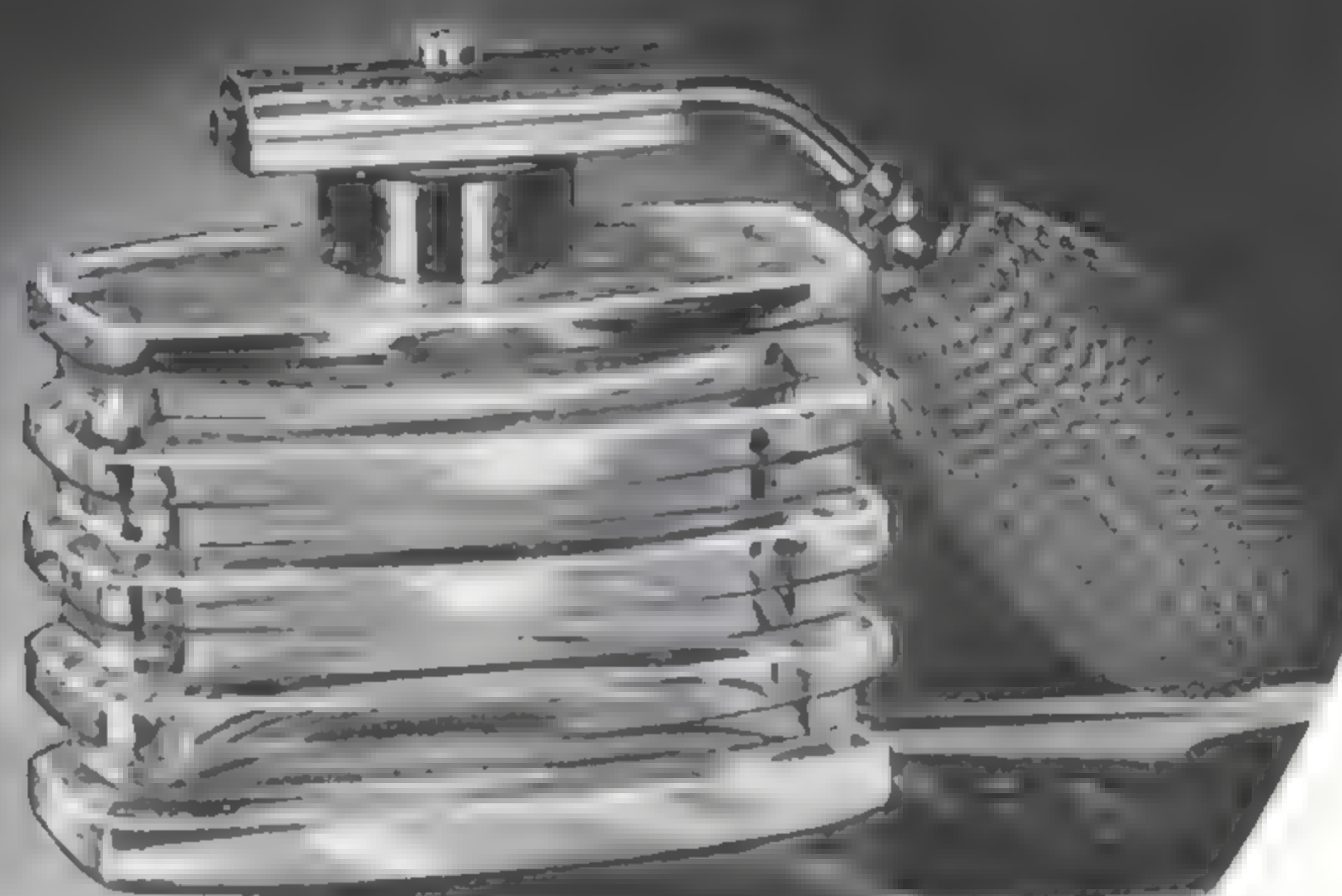
Invigorating as your morning shower! Refreshing as a summer breeze! A delightful drink for breakfast. *And*—such a welcome beverage whenever you're thirsty . . . You'll *taste the difference* in Campbell's Tomato Juice at the very first sip—and however often you drink it, you'll find the delicious flavor always the same. You'll taste and enjoy the fresh, natural right-off-the-vine goodness of choice tomatoes heavy with sunshine—tomatoes that have been ever so lightly pressed for only the sweetest juice . . . Campbell's special process retains to the maximum both the natural flavor and the healthful vitamins C and A and B. (That is why it is a particularly fine drink for children) . . . Keep a few cans of Campbell's Tomato Juice in the refrigerator for delicious, sunny refreshment all winter long. So convenient—just open, pour, enjoy.

## ON THE AIR!

New Program Starring GEORGE BURNS & GRACIE ALLEN — Columbia  
Network—Wed. Eve., 8:30 E. S. T.—7:30 C. S. T.—9:30 M. T.—8:30 P. S. T.



This atomizer  
*Stops*  
perfume evaporation



With a DeVilbiss Atomizer, there is no waste of costly perfumes, for the DeVilbiss Closure makes the atomizer air-tight. At the same time, spraying brings out the more subtle, more captivating qualities of the perfume; also prevents stain . . . The DeVilbiss line includes many smart models, in both imported and domestic glass. There are also attractive styles for traveling, and for spraying eau de cologne . . . See these new atomizers at all leading department stores.

HUDNUT SAYS:

"Apply VOGUE with an atomizer . . . We favor the spraying of fine essences



to enhance all the subtle and exquisite qualities of the fragrance."

DeVilbiss  
*Perfume Atomizers*



This coffret holds distinctive small bottles of the Lanvin trio of perfumes, scents with names as provocative as their lovely fragrances—to wit, "Scandal," "My Sin," and "Rumeur"

## DISCOVERIES IN BEAUTY

LOOK at any smart woman's vanity equipment and you will find that she chooses it not only for the excellence of the cosmetics, but for its air of distinction. The Matchabelli accessories are a particularly good example of this, for the little crown insignia contributes a certain cachet to every piece it adorns. The latest of the series to boast the little crown are the lipsticks that you see lined up in the photograph below. In these, the crowns make the tops of the lipsticks, gold crowns that perch on top of the cases, which are in costume colours, one of the smartest being white. Another version of the crown is a jewelled clip. These were intended originally to adorn the Matchabelli evening bags, but they were so engaging that women immediately demanded them for gowns, as well, and wore them with everything; and, in this season of large clips, they are more than ever in demand.

Recently, in the lovely new Matchabelli showrooms on Fifth Avenue, we saw the fascinating book in which Prince Matchabelli first recorded the perfumes that he blended for his friends when making perfumes was a hobby instead of a profession; and the list reads like a cross-section of the stage and society of a dozen years ago. One of the most pleasant characteristics of these perfumes still remains their very personal quality, their ability to adapt themselves to the woman who wears them and to become an expression of herself, rather than merely an unrelated fragrance.

• There is always something very convincing, and rightly so, about a hygienic background for a person, a place, or a preparation that has to do with beauty. Probably no one reflects this background more thoroughly than Sophia Robart, the skin hygienist, of Boston. She sits in the midst of her laboratory, using implements and equipment that come from a sterile cabinet and touch only her own sterilized hands and your face, the while she is working her wonders in purify-

ing the skin. Miss Robart doesn't give facial treatments, per se—her trained assistants do, and very nice treatments, too, but she herself is interested in corrective care of the skin. She rids a skin of blackheads and whiteheads seemingly by miracle, but actually by simple, hygienic measures. She clarifies a skin afflicted with blemishes. She wages effective warfare on acne, but, if she feels that the case needs medical care, she sends the client off post-haste to a dermatologist. A nurse herself, who started her skin hygiene work during the War, Miss Robart receives an impressive number of her clientele on the recommendation of doctors and dermatologists.

Unless you live in Boston or the environs, you can't consult this specialist personally, since her headquarters are at 45 Newbury Street, but the preparations that she has evolved for the care of her clients' skins can be ordered by post. These are like the treatments—simple and fundamentally sound. One of the most unusual and thoroughly satisfactory preparations is the Washable (Continued on page 101)



MARTINUS ANDERSEN

The latest version of the Prince Matchabelli crown is as the tops of these smart new lipsticks



# *Every Wrinkle you See...* **STARTED UNDER YOUR SKIN**



Miss Ann Keeble says: "Pond's not only cleans. It keeps away lines, blackheads and such."

## BUT "DEEP-SKIN" CREAM *reaches down— keeps common Skin Faults away*

### *Mrs. Douglas Robinson*

grandniece of the late THEODORE ROOSEVELT, and granddaughter of his famous sister, the late MRS. CORINNE ROOSEVELT ROBINSON, says: "Pond's Cold Cream makes my skin look clearer—tired lines disappear."

**1 LINES FADE** when wasting *underskin* tissues are stimulated and fill out.

**2 BLACKHEADS GO** when clogging *underskin* secretions are removed, and *underskin* stimulation prevents further clogging of the pores.

**3 BLEMISHES STOP** coming when blackheads that cause them are removed and new ones prevented.

**4 PORES REDUCE** when kept free from pore-enlarging secretions that come from within the skin.

**5 DRY SKIN SOFTENS** when penetrating oils restore suppleness and failing oil glands grow active.

**6 TISSUES WON'T SAG** when *underskin* nerves and fibres are kept toned up and stimulated.

**U**GLY LITTLE LINES . . . dreaded wrinkles . . . are always a shock when you first notice them. Yet these skin faults don't "just happen" overnight.

Every wrinkle, every line that streaks your face had its start *under* your skin.

Tiny fibres, hidden out of sight, lost their snap—tissues you can't see went thin and sagging. Then, one day the skin you *do* see fell into little creases—the very lines and wrinkles you now have!

The same way with practically all common skin faults. Blemishes, blackheads, sagging tissues—all start in your *underskin* when tiny glands, nerves, fibres begin to fail.

### *Skin faults go— new ones can't start*

What your skin needs is a cream that does more than cleanse—a "deep-skin" cream that goes down to the roots of those lines and blemishes—and fights them *where they start*.

This is exactly what Pond's Cold Cream does. Its specially processed oils sink deep into the pores. There, patted briskly, Pond's rouses the *underskin*. Circulation quickens. Lazy glands get busy. Fibres regain their snap. At the same time, long-lodged dirt and make-up flush out of your pores. Loosened and dissolved by this deep-reaching cream!

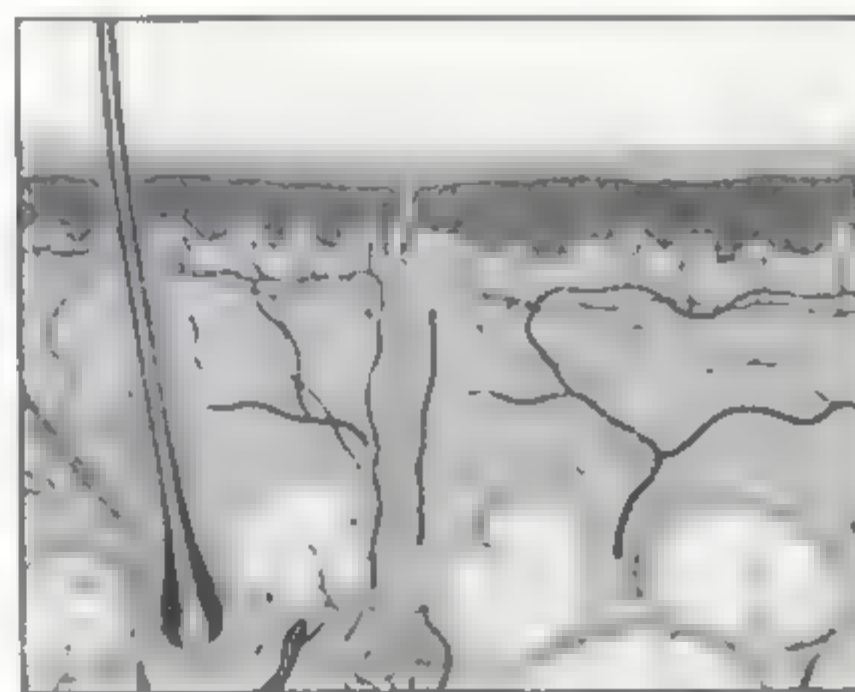
One creaming shows how Pond's Cold Cream cleans and stimulates. Right after it's wiped off, your skin blooms fresher, livelier, clean to its depths.

As you keep on using it, lines soften—blackheads and blemishes stop coming. Even very dry skin softens into supple texture. Your face takes on a new firmness—a radiant fresh-air look!

*Every night* . . . give your skin this double-benefit treatment. Pat Pond's Cold Cream in vigorously. See the deep-lodged dirt come completely out. Feel your skin refreshed, invigorated to its depths.

#### Where Skin Faults begin . . .

Just below that dark layer begins the *underskin* where tiny oil glands, blood vessels nourish your outer skin, keep it firm, smooth. If you keep them active, lines, blackheads, blemishes stay away.



*Every morning* . . . re-awaken your skin with Pond's Cold Cream. It leaves your skin so soft powder goes on with a smooth, all-over evenness.

Send for the special tube offered below, containing enough Pond's Cold Cream for 9 treatments.

This one tube will bring your skin 9 steps closer to the flawless, unlined complexion you want! Pond's Cold Cream is absolutely pure. Germs cannot live in it.

#### Send for Special 9-Treatment Tube *Begin to clear YOUR skin faults away*

POND'S, Dept. K-58, Clinton, Conn.  
I enclose 10¢ (to cover postage and packing) for special tube of Pond's Cold Cream, enough for 9 treatments, with generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Copyright, 1935, Pond's Extract Company





*Fostoria* SUN-RAY

## Sunlight for your table and your pocketbook, too

SUN-RAY is not only new and beautiful, but definitely inexpensive. Many of the pieces carry price labels lower than fifty cents; and the average price of the larger pieces is less than two dollars.

There are more than sixty pieces in the line. New ones are being added constantly. Not only plates and bowls of various shapes and sizes...and tumblers and goblets...but also dozens of handy dishes for jellies, relishes, nuts, mayonnaise, candy, cigarettes, etc.

Sun-Ray is as practical as it is beautiful. It can be used alone or combined with china. And because of its Fostoria handmade quality,

Sun-Ray will stand up under hard, every-day use.

Here is a pattern to get started on now, and add to for years to come. See the entire line at your dealer's today. Illustrated above are: footed table tumbler, goblet, sherbet, 3-part relish, ice bucket and tongs and 12-inch sandwich plate. Fostoria Glass Company, Moundsville, West Virginia.

**IMPORTANT REMINDER:** *Fostoria dinner-ware, both plain and etched, is made in "open" sets. New pieces may be added or broken ones replaced at any time. Inquire of your Fostoria dealer.*

*Fostoria*



THE GLASS OF FASHION



MARTINUS ANDERSEN

The Corday bottles in miniature are exact reproductions of the French flacons that contain their famous perfumes. The miniature bottles hold one dram of perfume and are irresistible in appearance

## DISCOVERIES IN BEAUTY

(CONTINUED FROM PAGE 102)

Cleansing Cream. You smooth this cool fresh cream well into your skin and let it stay on for about two minutes. Then, cup your hands with cold water and wash off the cream. Your face feels incredibly clean, and it is clean, even to the last trace of cream rouge usually so hard to get off. Your skin feels soft. And you feel a definite "lift," as though you had a very abbreviated but inspired treatment. Women who don't use cleansing cream in the morning have been known to go in for this one for the pick-up that it gives a skin facing a new day. The Reconstituent Cream is quite another variety. This is a bland, rich night-cream which, unlike most creams in this category, melts at skin heat. The cream rouge in the Robart series has a wonderful "slip" on the skin, so smooth and light that it never streaks, but looks as natural as a blush. There are other preparations by Miss Robart, but not a great number, for the series is concise and efficient, like its maker.

• One of the pleasant phases in using perfume is the practice of varying it according to your clothes and the way you happen to feel at the moment you spray it on. Of course, the charming little flacons that various makers are bringing out now are bound to encourage this practice no end, because you can buy lots of little bottles of fine perfume to supplement the big bottle of your special favourite and play about with them as the spirit moves you. If you go in for the Lanvin fragrances, however, you will always find a certain unity of scent, no matter how much you change from one of her perfumes to another, for the hand of Lanvin makes itself felt as clearly in her fragrances as it does in her designs. Each of the glamorous perfumes bears a sort of family resemblance to the other—an endearing trait for those who want a scent that is especially theirs, but who like the fun of shifting perfumes around anyway.

• To the woman who scrubs her face with soap and water and who demands

simplicity in her beauty régime, a good softening or tissue cream is notably the main cosmetic concern. She wants something that will keep her skin smooth and soft, that is light and pleasant to use, that isn't too expensive, that does its work efficiently. An answer to all of this maiden's prayer might well be found in Woodbury's new Germ-free Tissue Cream. Here is a cream with a lovely whipped-up texture and a feeling of satiny smoothness as it goes over the skin. It is a most efficient lubricator, and if you don't like to go creamy to bed, you can wipe off the surplus and still keep your skin soft and young looking. The excessively dry skin finds this Tissue Cream most effective in warding off incipient wrinkles, and a touch does wonders in softening rough elbows. You can buy the new Tissue Cream in the many stores all over the country where the Woodbury preparations are sold.

• Doubtless you arrived back from the country with a *derrière* that refused to look svelte under Grecian drapery and a waist that refused to be spanned by a pair of hands, even good large hands, at that. Practically every one else has something of the same complaint, but it is the wise ones who are doing something about it. One of the things that they are doing is going to Margaret Deuster and having inches taken off. Miss Deuster believes in getting inches down rather than poundage, unless you are out-and-out fat. She isn't an extremist in her methods, she won't pound you or diet you into a wraith, but in her quiet way she has taken three and a quarter inches from the hips of one client and three inches from the waist of another during the progress of twelve treatments. She gives you sensible, simple suggestions for your diet, and she hopes very much that you will follow them since they aid vitally in the reducing. But she plaintively admits that her patients don't really diet very consistently, but just depend on her to take off the inches. Miss Deuster's headquarters are at 75 East Fifty-Fifth Street.



# "I showed a camera man preserves + jellies -made from table fruit"



...reports Helen Thurston



*superb, delicious strawberries*



*fragrant Concord grapes*



*smooth, satiny apricots*

At Tea Garden we actually found the strawberries were this great luscious kind. Flawless, perfect-ripe, like you'd serve your guests at home. Plump raspberries, fragrant youngberries, even the currants were every bit as choice

Peek at the dewy-fresh grapes we found going in the fragrant Concord grape jelly. You see the Tea Garden fruits come from *selected* growers. They're put up in jelly or preserve jars very quickly after picking

Actually, the sun still seemed to gleam from these satin-smooth apricots . . . on their way to tempt you in Tea Garden preserves. Cooked orchard-fresh . . . they keep all the flavor, bouquet and health elements lying close beneath the skin

SO MANY delightful Tea Garden sweets! You may wonder, as I did, which to try first.

Here's my suggestion. *Choose the sweets that are especially smart with each dish you wish to serve.*

I know you'll want the tart red currant jelly with baked ham and yams . . . and the piquant Concord grape with ribs of beef.

And marvelous with spring lamb is Tea Garden's cool, refreshing mint jelly . . . the zestful blackberry best complements a roast of pork.

But to companion your cold meat plates or roast fowl, try the *whole*, sweet-pickled peaches or apricots. There are spicy watermelon disks, too, that you won't want to miss.

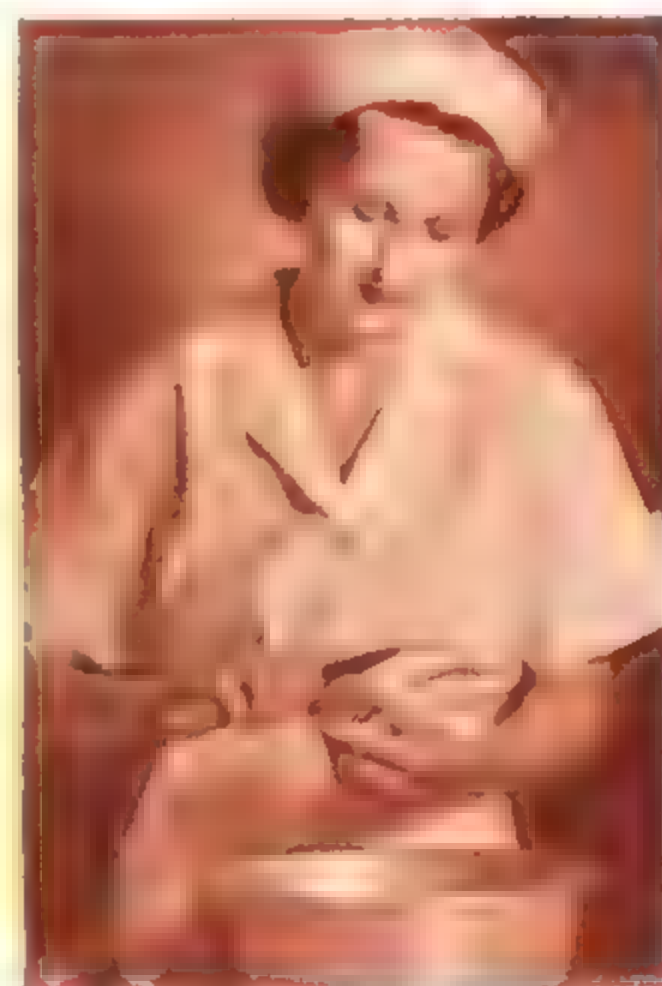
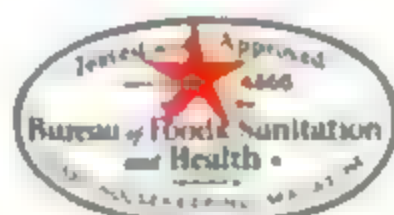
What sweet for breakfast? With toast, let me commend Tea Garden's bitter-sweet orange marmalade . . . or the unusual whole strawberry preserves. And just try Tea Garden's figs in syrup as breakfast fruit. (There's a very special Tea Garden Cane and Maple Syrup for hot cakes and waffles, too!)

I'll "crowd in" just two more ideas. Tea Garden's cocktail cherries . . . so extra tender and unusually

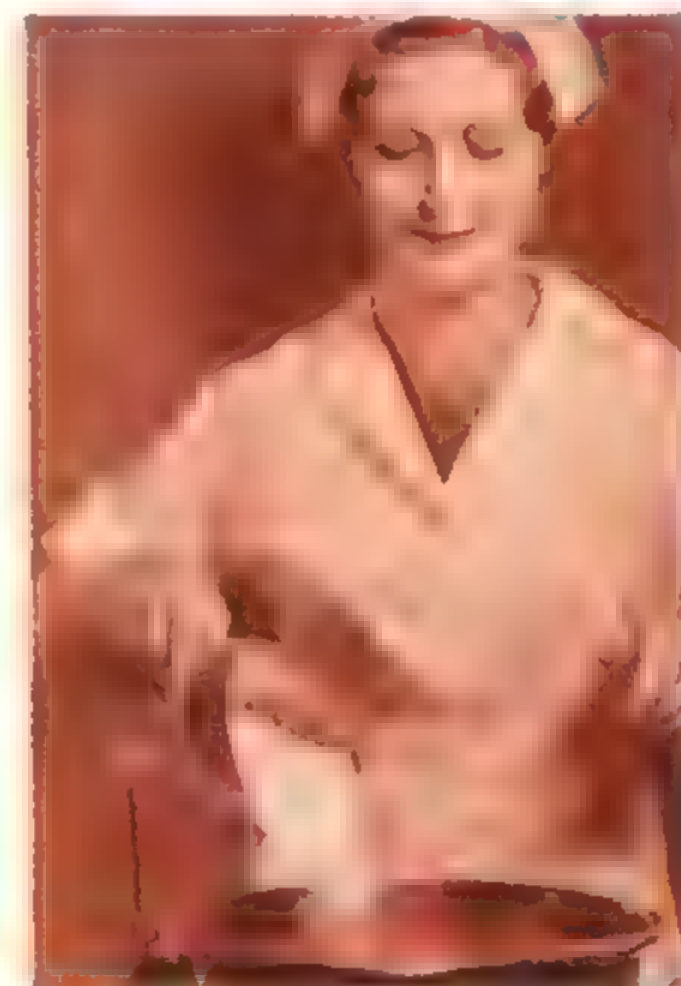
large they make a glamorous garnish for desserts, salads and cocktails. And for a salad surprise, Tea Garden Artichoke Hearts in glass. (Quarter the hearts and serve on lettuce, with your favorite dressing—um-m!)

I'd like to send you, FREE, my little manual, "It All Depends On What You're Serving." Up-to-the-minute suggestions on *when* to serve *which* Tea Garden sweet. Just write me care Dept. V-I, Tea Garden Products Co., San Francisco, Calif.

(Below) Do try Tea Garden's piquant sweet pickled fruits — the whole peaches and apricots, peeled, and the spicy watermelon disks



In Tea Garden kitchens, the fresh fruit is carefully prepared by experts a *little at a time* . . . exactly the way you would do it in your own kitchen



The firm, clear jellies possess marvelous flavor. You see, they jell naturally from the rich juices of these fresh table fruits, with pure sugar added



Gently simmered in small kettles, the preserves retain fresh fruit goodness wholesome for children. For instance, strawberries keep even their shape







"In no other napkin can you find these exclusive Kotex features"

Mary Pauline Callender  
Author of "Marjorie May's 12th Birthday"

### "CAN'T CHAFE"

*Means much on active days*

To be happy and natural one must be comfortable. The new Kotex gives lasting comfort and freedom. You see, the sides of Kotex are cushioned in a special, soft, downy cotton—all chafing, all irritation is prevented. But sides only are cushioned—the center surface is left free to absorb.



### "CAN'T FAIL"

*Is important, too*

Security at all times! Kotex has a special center layer whose channels guide moisture evenly the whole length of the pad. This gives "body" but not bulk—makes Kotex adjust itself to every movement. No twisting. The filler of Kotex is actually 5 times more absorbent than cotton.



### "CAN'T SHOW"

*Gives evening peace-of-mind*

The sheerest dress, the closest-fitting gown reveals no tell-tale lines when you wear this sanitary napkin. What an aid to self-confidence. The ends of Kotex are not only rounded but flattened and tapered besides. Absolute invisibility—no tiny wrinkles whatsoever.



# And Now! 3 TYPES OF KOTEX

*to suit different women  
and for different days*

Each type offers all of the exclusive Kotex features

NOW a way has been found to give you greater comfort at times when comfort means so much.

There are certain days when you require more protection than on others. That's why the Kotex Laboratories developed three different types of Kotex...the Regular, the Junior (slightly narrower) and Super which offers extra protection.

Select Kotex, day by day, according to your own personal needs, perhaps one type for today, another for tomorrow. Some women may need all three types of Kotex. Discover for yourself what a difference this can make in your comfort and protection.



## REGULAR KOTEX

*in the blue box*

For the ordinary needs of most women, Regular Kotex is ideal. Combines full protection with utmost comfort. The millions who are completely satisfied with Regular will have no reason to change.

## JUNIOR KOTEX

*in the green box*

Somewhat narrower—is this Junior Kotex. Designed at the request of women of slight stature, and younger girls. Thousands will find it suitable for certain days when less protection is needed.

## SUPER KOTEX

*in the brown box*

For more protection on some days it's only natural that you desire a napkin with greater absorbency. That's Super Kotex! It gives you that extra protection, yet it is no longer or wider than Regular.

*Have you tried*

## QUEST

*...the Positive Deodorant Powder for Personal Daintiness*

Effective against all types of body odors, yet absolutely non-irritating. Won't clog pores. Especially effective for use on sanitary napkins. Do not risk offending. Try QUEST for personal daintiness. Available wherever Kotex is sold.

*In large 2-ounce can, 35c*



# WONDERSOFT KOTEX



## TO KNIT AND TO COVET

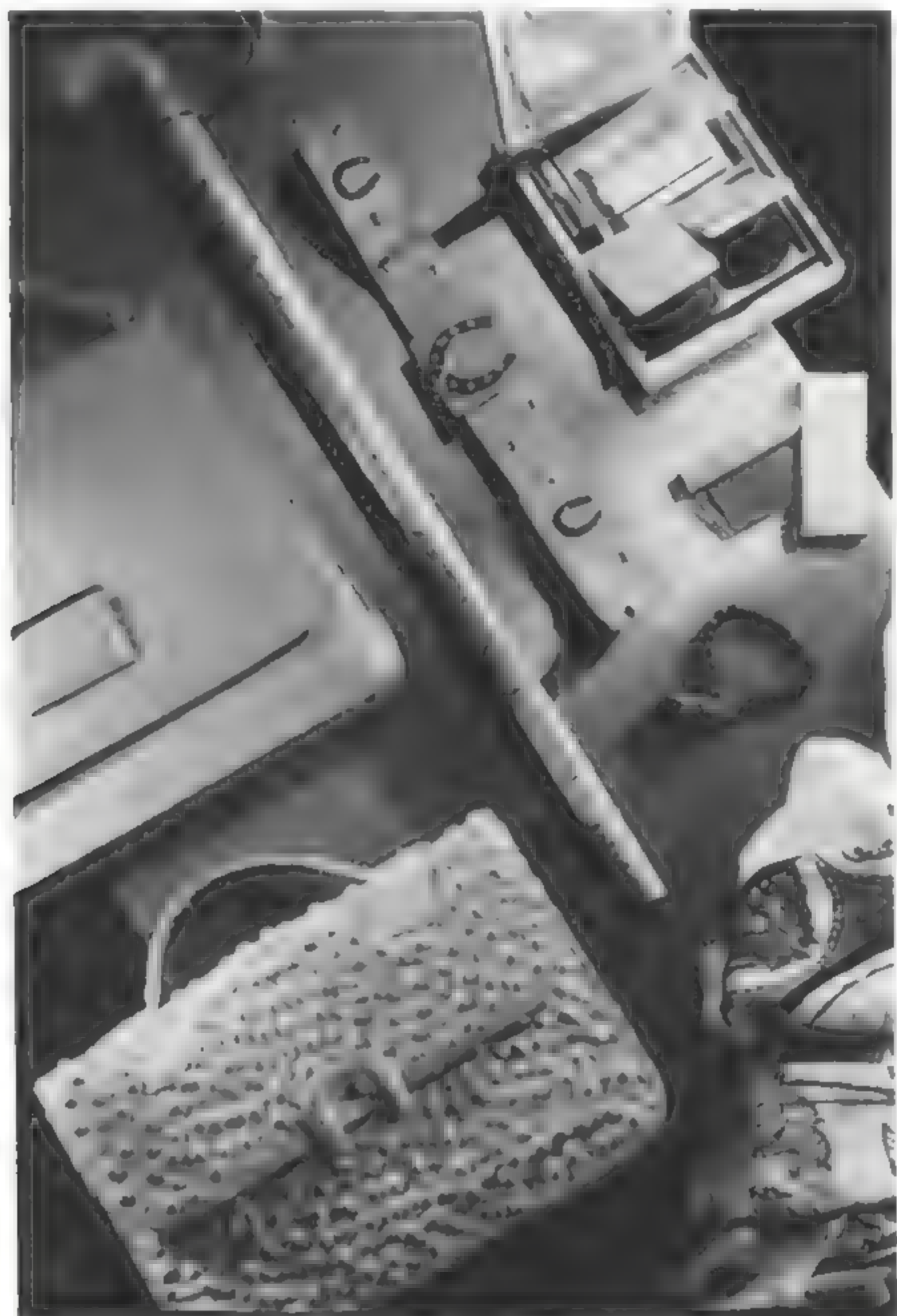


• To spice an autumn suit—the hand-knitted blouse at the left that you can run up on your own knitting-needles. It's of a silk yarn called Pocono Crinkle Glow, and it's perfect to wear under a suit jacket. Both the yarn and the instructions for knitting this sweater are to be had from Alice Maynard. Or Vogue will send you the knitting directions alone upon receipt of a stamped and self-addressed envelope

• The one-piece sweater at the right pulls on over your head, then buttons up the front like a cardigan. In this version, the vestee is hand-knit of Good Shepherd Spanish Heather Mixture, and for rich contrast, the gilet, sleeves, and waist-band are of Good Shepherd's Spanish Knitting Worsted in Dubonnet-red. Lord and Taylor have the directions and yarn for making this sweater. Or you can write to Vogue, 420 Lexington Avenue, New York City, for the knitting directions alone



MARTINUS ANDERSEN



POTTIER, PARIS

Top (from left to right):  
 • Molyneux's pigskin brief-case, saddle stitched; from Bonwit Teller  
 • Schiaparelli's pliable scabbard of honey-blond alligator that sheathes a beige silk umbrella  
 • Chanel's calfskin belt, with silver horseshoes  
 • Schiaparelli's minaudière, of unfinished wood  
 • Schiaparelli's blond tortoise-shell comb and pigskin case—champagne for your morale  
 • The blistered and bumpy bag (lower left) is of pigskin, treated in a new way. At the right of it, a scarf of many colours; a watch that dangles from a wood bead bracelet. All Schiaparelli's

KISLAV

MADE IN FRANCE

*the aristocrat  
of doeskin gloves*



Presents:

## The TOWN &amp; COUNTRY Collection

Ultra-chic hand sewn one-button doeskins for town tailors - - swagger slipons for afternoon - - one-button and slipon doeskins with goatskin palm for tweeds and knits, each superlatively and impeccably conceived - - such is the Kislav Town and Country Collection designed to meet every daytime need correctly, elegantly, economically. Kislav Gloves wash in the hottest water, wear longer, their tissues being almost imperishable, always look new, never losing shape nor color, cost less by the year because of their remarkable longevity, and are perspiration and rain proof. In all leading Fall shades.

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## WASHINGTON, F. D.

(CONTINUED FROM PAGE 81)



"THE CROWN TAG ON EVERY DRESS MEANS  
LABORATORY TESTED FABRIC CONSTRUCTION,  
COLOR FASTNESS AND DRY CLEANABILITY."

This, mesdames . . . is a perfect interpretation of the new feeling for elegance and formality which is always so well done in "Sunday Night Knits" by Marinette. Practically unadorned except for the tasseled neckline, you make every entrance a personal triumph. Hand-fashioned in luxurious Fall colorings and made from "A Fabric Created of Crown Rayon . . . It's Tested".

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*Marinette*

THE ARISTOCRAT OF KNITTED WEAR

FURNISHED TO CANADA BY THE KNIT-TO-FIT MFG. COMPANY, MONTREAL



correspondent, imbibes only tomato-juice, like Peter Arno's duchess. The Jimmie Dunns (he, Special Assistant to the Secretary of State) are abstemiously amenable to variety. General John H. and Mrs. Mabel Russell (he, Commandant of the Marine Corps and both the parents of beguiling Brooke Russell Kuser Marshall) are simply gratified. The Canadian Minister and Mrs. Herridge are jovially uninhibited about beverages. The Argentine Ambassador and Madame de Espil are equally easy. She was the beautiful Courtney Letts, and he, until the yen for matrimony overtook him, was a leading bachelor.

Senator Wagner is cosmopolitan and companionable about his corkage. George P. Marshall, Laundry King, is variable but valiant. Mrs. "Tommy" Thomas (born Helen Marye, daughter of an American Ambassador to Tsarist Russia and wife of a most popular Navy Commander) is a gin girl. Griffith Warfield, Capital's best dancer, takes what's put before him and likes it. Augusto Rosso, Italian Ambassador, unwed and unconcerned, creates confusion only by the occasional request, mildly voiced, for a cigar. Alcoholically, he presents no problems. Charles Davila, Roumanian Minister, also unattached, is pleasantly epicurean. Kay Sloane, one of the few effective women public speakers extant, is convivial and considerate. Others there are who, without liquid peculiarities, present oddities in connection with various foodstuffs. For instance, the gentleman, who shall be nameless, who sickens at the sight of an exposed postage-stamp because it adheres by aid of fish-glue and anything piscine causes him to break out in a violent rash. Jackson knows all this and caters craftily even to the extent of hiding the septic stamp. Submit your list to him a reasonable time before you adjust the hostess smile, and you can be a guest at your own party.

## MAN OF PARTS

Willie Shepard next emerges. Shepard is not his name, but that of the lady who practically owns him. Should Miss Elizabeth need Willie, no other claims count. Fortunately, Miss Elizabeth is considerate and rarely withdraws Willie from circulation. Willie's virtue is versatility. Nursemaid, valet, chauffeur, butler, horticulturist—in Willie, you have them all. It is not infrequent to encounter Willie blending beautifully with the soil and stones of the rock-garden and brooding with almost Scots-like tenderness over his blossoms. Shortly thereafter, you proceed to an "at home," and there is Willie, immaculately encased in white, prancing about the tea-table, with the exact manner suited thereto. Willie is usually costumed by "the house" and is fortunately of that adaptable African figure common to both sexes, which makes the wearing of assorted sizes in garments so providentially possible. I have not, as yet, viewed Willie in an English nurse's uniform, but I have hopes.

Washington, of course, teems with personal servants who are practically national characters. But I find, upon

inquiry, that their long-time employers fear to have them publicized. However, as Juan de Cárdenas (until May, 1934, Spanish Ambassador to this country) and his beautiful and charming wife, Lucienne, are now busily Ambassadoring in Paris, I can safely tell of his famous valet. Madame de Cárdenas, by the way, is the sister of Frederic (Freddy) Nano, for many years Counsellor of the Roumanian Legation here. He is the husband of the fascinatingly lovely Rose de Covarubias, who is a cousin of the famous artist and sister to the erstwhile Brazilian Ambassadors in Washington, Juliet de Lima e Silva, now on post in Brussels, with her husband, the Ambassador, naturally.

## SPANISH DIPLOMACY

Rose is the gal whose dog "Smut" is her official indicator of what tie is correct for the ensuing dinner. Immaculately and properly cravattd, Smut, who opens the door with the footman, has been the helpful hint that has sent many a careless male guest (who, having lost his invitation, and kept a sloppy engagement-book, is "going" by guess or by God as to whether he should be "black" or "white") speeding back to his "boudoir" to assume the *de rigueur* neck-piece. (Where has my river-drift mind led me?) To return to Cárdenas's Bernardo. When Cárdenas entered the diplomatic service as a very young man, his mother asked him to select one of her footmen to accompany him. So he called them together, explained, and then asked for volunteers. Hardly were the words out of his mouth before the youngest and most recent of the assembled ones sprang forward. Asked why he wished to go with the young master, he replied: "Because you are a good man, sir. When I am but two months in your mother's service I asked permission to attend the wedding of my sister. You spoke for me and also gave me two pesetas. You are a good man, and I will go with you." That being settled, they departed and have since been on post in many countries. But whereas the Ambassador speaks several languages, all that has happened to Bernardo, linguistically, is to render his native tongue practically unintelligible.

Like all Spanish servants, he takes an earnest interest in his master and, in their usual way, expresses himself fully regarding all activities. If certain guests of whom Bernardo thinks little are to be wined and dined, he mutters gloomily over the vintages which are always, under those circumstances, too good:

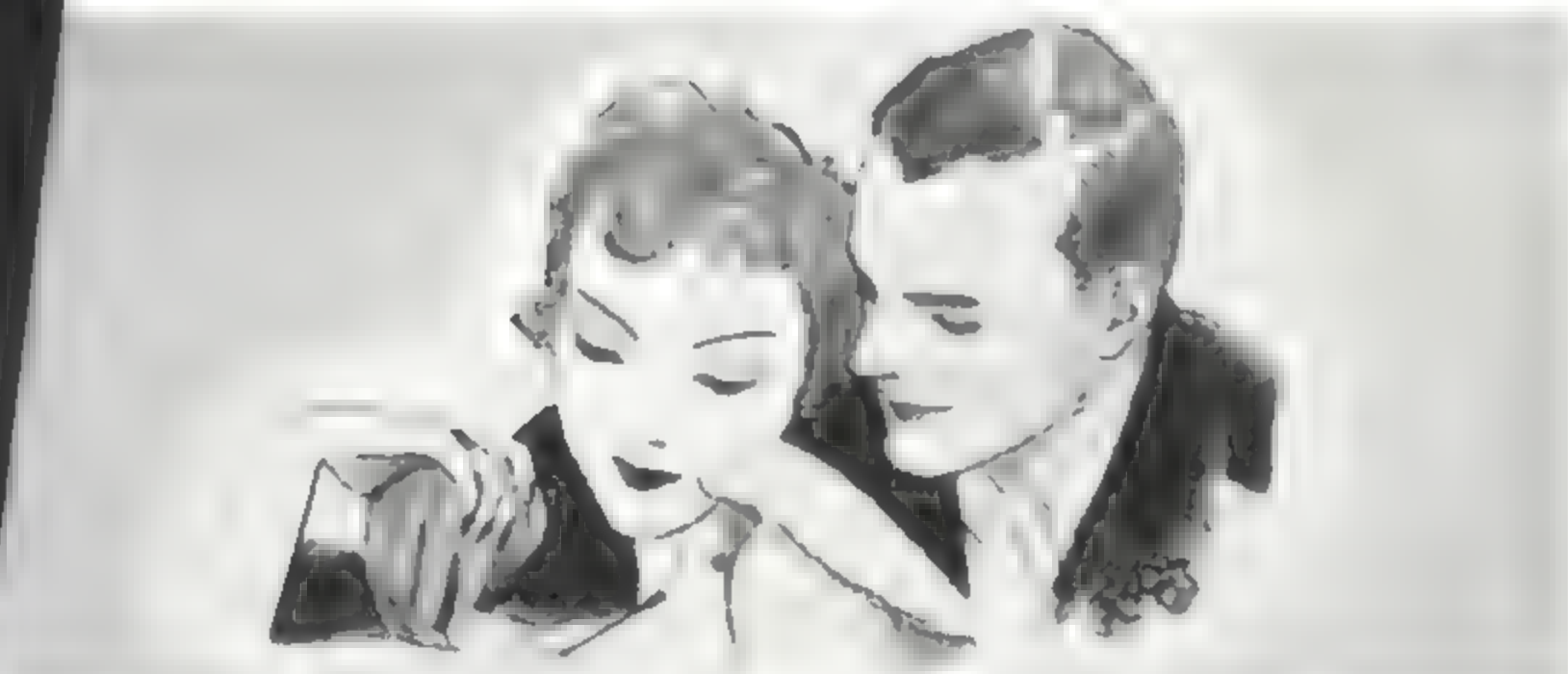
"Ah, ha!" says he to his master, "In our old age, we will go to the poor-house."

On the other hand, if guests meet his approval, only the costliest catering suits him, and, should less expensive viands be ordered, he then exclaims, wagging an admonitory finger, "Oh, very bad! You grow stingy with the years."

Washington has always been, until the Roosevelt régime, a town served almost entirely by persons of colour. With the New Deal alphabet came an infusion of (Continued on page 122)



... It's like finding a new and lovelier complexion!



**NEW, TENDER TEXTURE**—because it is *Air Spun*—The moment you touch *Air Spun Powder* you can tell the difference... the texture is so smooth. This smoother powder lies even and flat on your skin... hides tiny lines and blemishes... brings new softness to your complexion.



**WARMER, YOUNGER SHADES**—because it is *Air Spun*—Each of Coty's 12 shades is matched to a perfect debutante complexion. Then the tints are *air spun* into the powder—smoothly, subtly blended. In this way Coty brings new warmth... truer, younger tones... to face powder.



**LOYAL—IT CLINGS LONGER**—because it is *Air Spun*—It is a scientific fact that the smoother the powder, the better it "holds." Chemists say "*Air Spun* particles are *friendlier* to your skin." That's why they cling so much longer.

# "Air Spun"—a new kind of face powder by

Coty

EXPECT TO CHANGE all your ideas as to what face powder can mean to you in sheer beauty... when you try Coty's new *Air Spun*.

For here is no mere powder "improvement." Here is a new *kind* of face powder... made in a new way, by a startling new technique... the result of Coty's dramatic discovery that... *face powder can be Air Spun!*

Until now, powders were made by "mechanical" methods, simply by grinding and sifting.

Now Coty goes far beyond that! Imagine a powder that is actually spun by torrents of rushing air! Swirled in a fantastic snowstorm! Driven and buffed until it reaches a softness and a smoothness never

equaled by any other face powder!

The *Air Spun* method creates a texture so smooth that the powder lies flat and even on the skin... giving a new, soft effect... hiding tiny lines and blemishes.

The *Air Spun* method blends the shades so evenly that they look like warm and naturally living skin tints—young and radiant. Even the famous Coty odeurs are now subtler and longer-living because they are *Air Spun* into the powder.

And the smoother *Air Spun* particles are "friendlier" to your skin... and so *cling* longer.

**A NEW, LARGER BOX, \$1.00.** Coty *Air Spun Powder*—in its world-loved odeurs, L'Origan, L'Aimant, "Paris" and Emeraude—comes in a new, larger box... almost half again as large. The box has a new plastic base... and a full-size window. See the newest shades—"Soleil d'Or" and "Perle Rose."

Listen to Ray Noble's Dance Orchestra, Wednesday 10:30 P. M., E. S. T., NBC Red Network.



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in the  
Paris fashion world*

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CANNES

SUR LA CROISSETTE

## SOUTH AFRICA, SOPHISTICATED

(CONTINUED FROM PAGE 85)

bits of ribbon, flowers, paper drinking cups, and what-not, tower so high that you wonder how they stay put when pulling a jinrikisha. As a matter of fact, they don't. Often the puller wears his "tiara" just to attract a possible customer. Once you are seated, off go feathers and furbelows, which are parked beneath a sheltering palm or given over for safe-keeping to a less fortunate buddy who has no call. An amusing idea which the Zulus use in adorning themselves is to paint stockings on their bare legs. They create the most elaborate patterns and clocks on their "hose" and often top them with a neatly painted garter. A grand idea for those who want to economize, but a frightening one for garter and hosiery manufacturers!

### COLOURFUL DURBAN

Another feature which makes the Durban picture such a paradox is the colony of Indians. There are thousands of them in the city and environs, and the life that these Orientals live is just as colourful as if they were in their native India. Women in silk saris—jade-green, cerise, and mauve—rub elbows with smart young things sporting the latest tweed models from Mayfair. And the country outside Durban is dotted with temples decorated with sacred animals. I happened to be there on a fête-day which, again to strike an incongruous note, always coincides with Good Friday. Indians in colours resembling a paint-box crowd round the idols and go to and from their temples with as much detachment as if they were in the heart of India instead of in western-world Durban. An interesting place to get a side-line on the Indian colony is to visit its own market, which is cheek to jowl to the native market and as different from it as two hemispheres.

One of the first things you'll do is to inspect the many beaches for which Durban is famous. Along the Marine Parade, there's a long stretch of beautiful sandy beach where the breakers pound as they do on our own Jersey coast—or perhaps even stronger, like the surf at Sydney. There is a string of hotels facing the Parade. One of Durban's best hotels, The Marine, is right in town, and plans are under way for a bang-up new hostelry of a type which such a modern and attractive city deserves.

Durban, besides being a commercial centre, is South Africa's chief resort. The year round, people come from all over the continent to drink in the wonderful air—the most invigorating ozone I ever experienced. It's like Maine and Arizona combined, if you can imagine such a marriage. But you will agree with my Arizona comparison when you take the popular drive out to Pietermaritzburg, fifty miles away. A short distance out of Durban, as you begin to climb, you find yourself in country which has the rolling, plateau appearance of our own West. And there is the same energizing crispness to the air.

On your drive to Pietermaritzburg (but you will learn to simplify this tongue-tying name to Maritzburg, just

as South Africa refers to Johannesburg as Jo'burg), you will, about half-way, have a glorious view of the Valley of a Thousand Hills, where the famous battle of the Boer War was waged. You should stop at an attractive country hotel called The Drummond, twenty-nine miles from Durban. Like most South African hotels, The Drummond is built as if it were a village. Around a central community building, which serves as a dining-room and living-room, are a series of tiny huts instead of bedrooms. They are called "rondavels" and, as the name implies, are little round affairs housing one or two people. Built of white adobe, they have thatched roofs and are usually glorified by a brilliant growth of flowers. My favourites were huge, bright blue morning-glories, very striking against the dead-white walls.

Maritzburg itself is a sleepy old town, so easy-going and Victorian in appearance as to belie its size. We lunched at The Imperial Hotel, an ancient hostelry which had not gone in for modernizing itself—which I think often ruins old buildings.

The Royal Hotel in Durban is a nice, sprawling old-timer, with a delightful broad veranda full of comfortable wicker furniture from which you can view the main square with its jinrikisha stands and passing crowds of gaudy Zulus and Indians, immaculate English tommies and tourists in tropical kits. But the minute you enter the Royal, you're let down by being confronted with modern bits, superimposed over the old.

Besides Maritzburg, there are many other pleasant motor trips around Durban. Twenty miles out is a resort called Isipingo. The bathing there is quite different from that on the beaches of Durban proper. At Isipingo, you find rocks and pines like a cove somewhere on the Maine coast. The tide is terrific, but, if you're merely an on-looker, you'll be thrilled by the breakers dashing over the rocks and the daring of the natives who venture out into the surf. A simple hotel is perched precariously on the rocks, and if you arrive there at tea-time, you can remain on the cliffs, and boys will pass you tea-baskets of the type you get on the local trains of England.

### SOUTH AFRICAN RIVIERA

A more elaborate resort near Durban is Salt Rock, an hour-and-a-half motor ride away. Here, a new hotel has been built on a wonderful site, not unlike Antibes. In fact, the swimming pool is built right on the cliff, similar to the one at Eden Rock, and the South Africans disport themselves as if they were on the Riviera. At Salt Rock, there are tennis and a picturesque, seaside golf course. Altogether, it's a nice place to go for a week-end if you're seeking health after going the pace in Durban.

And you can be very gay in town. There's a country club, a good-looking building just beyond the Marine Parade. Besides a splendid golf-links, the club has many tennis-courts, its own bathing-beach, and, which will interest you if you are a male, bachelor quarters where you will be valeted and butled (Continued on page 110)



# Let Freedom Reign



● If you could only see yourself in motion when you wear your Vassarette! Then you'd know how much it really does for you . . . and how naturally. Vassarette restraint isn't just a matter of slim hips and young, shapely curves. Your Vassarette gives you both . . . and just as important . . . puts a graceful, easy swing in your walk . . . in every line of your figure. And all with such utter comfort! There are Vassarette Girdles, Pantie-Girdles, All-in-Ones, of specially processed Lastex, for slims, inbetweens and the definitely plump. Insist on a fitting in the style best for you. Vassar Company, 2557 Diversey Avenue, Chicago.

● Vassarette No. 5 Girdle . . . famous for its hip slimming and the neat tuck it takes in a waistline. \$5. This same model is also featured in a new vaporous fabric. Other girdles to \$10. The Vassarette Bandeau, with adjustable uplift, \$2.

● Panelled Vassarette All-in-One . . . brand new and very efficient. Panels, in back and in front, control derriere, abdomen and diaphragm. Adjustable, uplift bandeau top, low back. \$10. Panelled Vassarette Girdle, not shown, \$7.50. Other style All-in-Ones to \$15.

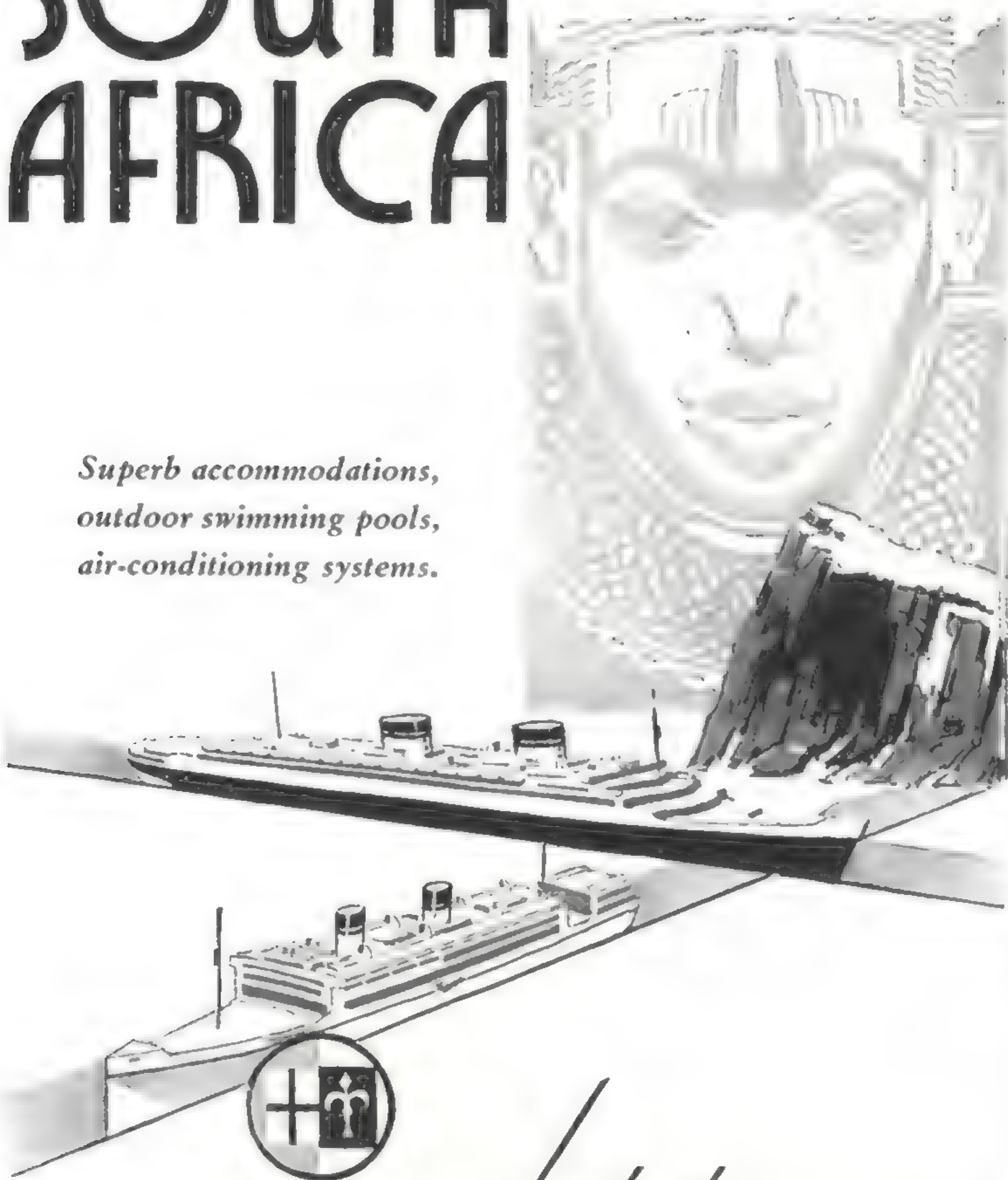
● Vassarette Pantie-Girdle . . . a new, comfortable yet controlling "shorts" type with detachable garters, \$5. Longer leg, thigh-controlling model, \$7.50. The new Open-Front Vassarette Bandeau divides the bust and gives individual uplift control, \$2.

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*fastest* service between New York and South Africa. 19 days to Capetown! Only the Italian Line can offer you this unprecedented speed . . . and only Italian liners can offer you glamorous Lido Life—all the way. First a brilliant crossing to Gibraltar on the Rex or Conte di Savoia over the smooth Southern Route. Then a delightful voyage to South African ports on the splendid white express liners Duilio and Giulio Cesare, especially equipped for tropical cruising. Famous Italian Line service, courtesy and seamanship.

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## ITALIAN LINE

## SOUTH AFRICA, SOPHISTICATED

(CONTINUED FROM PAGE 108)

with as much care as if you were in a West End service flat.

Another spot where you'll find yourself returning again and again is the Playhouse—not a theatre, but a most attractive restaurant. It is a treat to dine in the grill-room of the Playhouse after weeks of eating in the tropics. Here, in a cool, oak-panelled room, Indian waiters in long white tunics tempt you with all sorts of delicious sea food. The Durban oysters are especially interesting—tiny fellows almost hidden away in huge and heavy shells—the kind of oyster shells that Hassard Short would use for a "Pearl of the Sea" number, full of greens and marine colours. You'll probably follow the sea food by selecting a steak or chop from the display which, to titillate your palate, is laid out in frigid-aired splendour. Another reason for visiting the Playhouse time and again is the bar. What made a hit with me was that each table bore a platter of small, paper-thin sandwiches and generous bunches of baby onions. Reasoning that your drinks won't give you a breath like a May morn anyway, your conscience will let you dip into the onions with complete abandon.

### NIGHT-LIFE IN DURBAN

Durban's night-life is one of the most surprising revelations on a Southern Hemisphere Cruise. As an example: do you know of any open-air night-club—really a road-house—within ten miles of New York, London, or Paris where over a thousand people dance on a Saturday night *all* in evening dress? Well, there's one at Durban. A place called, appropriately, Road House. I drove out there about eleven o'clock the night before Easter, and, thinking people would dress as they do at a similar place on Long Island or by the Thames, I wore white flannels and a blue coat. My chauffeur (who was also my guide) found that the only vacant table was in the last row—a stroke of luck, for we turned out to be the only men present who weren't in evening dress. There were even a few tails present.

I learned afterward that Durban men take dress very seriously, in the evening. Even a lowly clerk usually dons a dinner-jacket when taking his girl to the movies. As to the Road House itself, it might have been in the Bois. The dance floor and surrounding tables were in a cutting that had been made in a woods through which lights had been scattered to give what must inevitably be called a "fairylake appearance." A good band played the latest English and American hits, and the mass of cars parked outside could do justice to a Long Island night-club on the Fourth of July.

Near-by is another place, Athlone Gardens, which in spite of its dressy name is more bourgeois than Road House. But it was, I think, more colourful. The structure itself has two dance floors, one underground, where evening dress is required, and one on the level, where the music from below is relayed by loud-speakers. The open-air part is, besides being cooler, much gayer, with its tables and lawn chairs

covered with brightly coloured linen. By day, this place is a haunt for monkeys, and it's quite the thing to have tea in the open air while the monkeys cavort around you.

Another night-haunt open until three o'clock is the Clover Club, one of those places where a membership card is required. But you won't have to wait a few years or fear being blackballed to become a member. But dancing in Durban shouldn't be confined to spots such as these. The Zulus aren't to be missed. In one native compound, I saw dancing that in an entire world cruise was only surpassed by the dancing in Bali and Fiji. The natives did the kind of steps from which I am sure the cake-walk sprang—the same strut, impertinence, and abandon. For this show, the Zulus wear the most amazing adornments, even the tinsel from last year's Christmas-tree being utilized. The girls have to wear silly little red skirts beneath their grass and beads—though why they, to whom nudism is second nature, should be forced to cover themselves while their white sisters parade around the beaches practically stripped is just one of those curses which come with "civilization."

Sailing down the coast of Africa, our next stop was Port Elizabeth, a city which is rather neglected in brochures and travel copy. But it turned out to be a delightful place and a booming one—and so is South Africa in general. Since I have returned home, I have advised many young men who want to take a trip and at the same time earn money to go to South Africa. It is full of opportunities, not only for labour (at every port, they tried to bribe our crew to stay and work), but for almost any type of white-collar job.

The first thing you hear about in Port Elizabeth is its famous snake farm and museum for stuffed animals. But rarely a word about its attractive suburbs, parks, golf courses, and beaches. Also, this port offered a nice surprise, which Mrs. Cole Porter and I discovered. We had a driver who turned out to be a wealth of information, a grand woman who operates the biggest fleet of cars and taxis in Port Elizabeth. Our guide and mentor advised a small hotel bearing the original name of Grand. It was full of charm—sort of Cavendish. I'm sure Rosa Lewis could be proud of the shady, walled-in terrace, full of cozy sedan-chairs and low tables and of the garden where a lighthouse towers above the wall. There, surrounded by trees and flowers, some South African some English, you have your apéritifs or liqueurs.

### CAPE TOWN

Our last port was Cape Town, and once I start on that fascinating place I won't know where to stop. It's totally different from Durban. You sense a feeling of history and background, and you are aware at every turn that here the Dutch are as important as the English. Indeed, when talking to some Boers, you are faintly surprised to remember that the English won the War. The sort of thing you still encounter (Continued on page 112)



# GOOD-ENOUGH-FOR-GRANDMOTHER *Isn't good enough for you*



**If you're going to use that fine old four-poster, you'll modernize its working parts—add modern ease to old-time elegance with new springs, new mattress, new sheets, new blankets.**

PLEASE PARDON our lack of sentiment, but all the facts are on our side: *Never before have percale sheets reached their present pitch of perfection! Never before has the price for luxury been so easy for any one to pay!*

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And let's learn that there isn't a finer sheet made than Cannon's Fine Percale. Yet this sheet sells for *almost a third less* than the price you've probably been paying. (Only about \$2.50 each in single-bed size, at regular prices.) Here are sheets of exquisite fineness, having more than 100 threads to the inch each way... even, smooth, soft and



strong... lastingly snow-white, longer-fresh and woven for years of special service.

Cannon costs are kept down by large-scale operation—Cannon quality is kept up by new-day planning and scrupulous care. Modern machines and modern methods mean constant advancement. . . . Insist on seeing *Cannon's* Top Quality Percale next time you shop for sheets. The Cannon name, on anything, is your promise of more-for-the-money. . . . Cannon Mills, Inc., 70 Worth Street, New York City. World's largest producers of household textiles.

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(1) *Cannon Finest Quality Percale* for about \$2.50—  
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(Made by the makers of Cannon towels.)

# Cannon



# Sheets





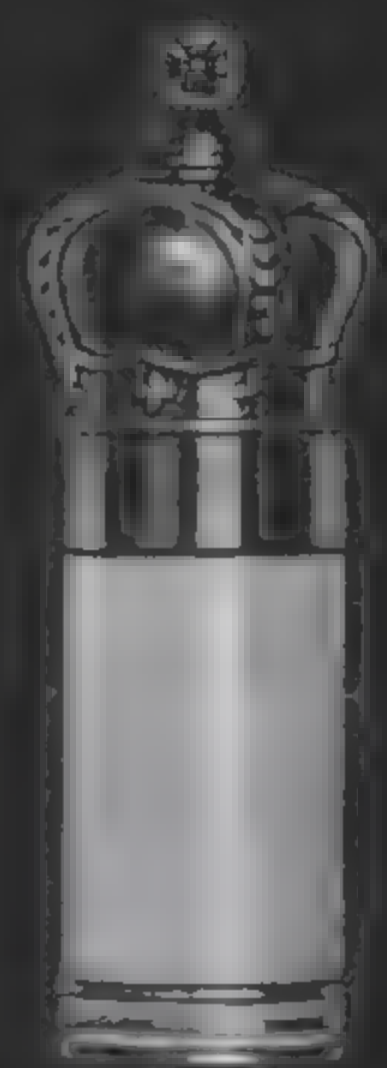
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Literature and full information about Union-Castle Line from **THOS. COOK & SON**, General Passenger Representatives, 587 Fifth Avenue, New York, or local steamship agents.



## CROWNSTICK

A new swivel lipstick in the bright Matchabelli colors distinguished by a golden crown. In 6 indelible shades—\$1.

Better shops will show you the perfumes and other creations of

*Prince Matchabelli*

## SOUTH AFRICA, SOPHISTICATED

(CONTINUED FROM PAGE 110)

when talking to the old die-hards in our own South.

Instead of the broad, spacious plan on which Durban has been laid out, Cape Town is full of narrow streets at different angles. Perhaps you can best get the feel of the place when I say that you see more hansom cabs in Cape Town than anywhere in the world. More than in London or around the Plaza Hotel in New York. They line up on the docks to take you to town just as the Zulu jinrikishas do in Durban.

The minute you land, you do one of two things—either go up to Table Mountain or drive out to the Cape of Good Hope. Of the two, there's no comparison. The Table Mountain trek is similar to lots of other lifts on mountain railroads. But that drive to the Cape—it's one of the most impressive things in the world. You will immediately compare it to such drives as the Amalfi and the Grande Corniche, but though it does remind you of these more famous drives, it gives you something more. As you near the rock itself that juts out so majestically into three oceans, the Atlantic, Pacific, and Antarctic, the scenery becomes extremely exciting. So much so that you get excited yourself, as you think over all that this Cape has meant through history. Having climbed the rock, which is as much an undertaking as ascending the North Cape, you see a definite line where the Atlantic and Pacific blend. There's quite a perceptible difference in the temperature between the two oceans—it is, I believe, ten degrees. The lucky Cape Towners can, according to the day, decide in which ocean they'll go swimming. I must say that I could not quite see the place on the horizon where the guide assured me that the Antarctic was discernible—but, after all, two oceans aren't a bad show.

### BEACHES AND BEAUTY

You will probably go out to the Cape by the Cornish route and return by the beaches on the Pacific side. And Cape Town does not let Durban do all the shouting about beaches. She has some beautiful ones. Especially at Muizenberg which, with its hotels, marine walk, and amusements, is in itself quite a resort. From Muizenberg into Cape Town, you pass through a series of attractive suburbs. The white Dutch Colonial houses, many with thatched roofs, are cheery with window-boxes, vines, and flower-gardens. You pass fine new hospitals and an especially imposing university founded by Cecil Rhodes.

Rhodes' memory is everywhere felt on the Cape. You are constantly aware of how much South Africa owes to that great man. His homestead, Groote Schuur, is just outside town and is one of the best examples of Cape Town colonial architecture. When Rhodes died, he left it as a home for the Governor-General. Luckily the Governor was off on a tour when I was in Cape Town, which made it possible to go through Groote Schuur, in itself one of the most interesting museums you can imagine. Rhodes was the first person in South Africa

to realize the possibility of the country as a hunting-ground for antiques, so he had a virgin territory in which to browse. But even now, you can pick up lovely old things in the antique shops. Some are Dutch, others are Boer pieces, which are apt to be made from the beautiful native wood bearing the unbeautiful name of stinkwood.

There are many other old houses full of interest to the historian, decorator, and collector of objets d'art. Most of them are open to the public—at least on certain days—and at some you can buy old prints, china, and woodwork.

### WHAT TO DO IN CAPE TOWN

I have merely touched on what Cape Town has to offer in the way of sight-seeing and shopping. There's enough of both to keep you happy for days. As to diversions, here are some things to do. There aren't as many good places to dine and wine as you find in Durban. The best turned out to be not in the restaurants of leading hotels (which are usually recommended), but two modest little places. One was the Café Royal, the only grill-room in town. Although it looks like an ordinary beanery, there's not a time when the proprietor won't point with pride to members of the local gentry who patronize the place. The menu is limited, very—but they do have a way with sea food, grilled chickens, and steaks, and with a salad, cheese, and a bottle of wine, you can be quite content. And the South African wine is delicious. So much so that I've been trying to discover if you can't get it in America. A brand I hit on during my first meal in Africa became, after other experiments, my favourite. It was a red wine, Vlakkenberg. The other good bet for dining in Cape Town is, of all places, the restaurant in the main railroad station. Not only is it an attractive panelled room, but the meals are amazingly cheap, well cooked, and promptly served.

It was a joy to find that Cape Town had an inviting breathing-space right in the heart of the city—the Botanical Garden, a beautifully laid-out spot with Table Mountain rising as a stunning background. There's an open-air tea-place in the garden, very pleasant in the autumn sunshine. Apropos of tea, Markham's is the Rumpelmayer of Cape Town. Here in a room full of the ubiquitous stinkwood, you see an unusually nice-looking lot of people between four and six. The women haven't much chic, but are the type who look like "nice people." As the newsboys pass through selling evening papers and you eat thin tomato sandwiches and sip tea (the Boers themselves stick to coffee), you sense at Markham's that unhurried feeling which you find in a Viennese coffee-house. It is gayer at the Waldorf, a huge place where a band gives a tea concert and where all sorts of people congregate, from government-house officials to bank clerks.

Among my favourite memories of Cape Town are the flower girls of Adderly Street. They are as much a part of the city as are the flower girls of London. But unlike London, in Cape Town (Continued on page 114)



# Show Shots

● Sport interest changes as the seasons change. But one large contingent hitches its fancy to a horse and stays hitched.

From Camden to Devon to Piping Rock, you'll meet the same faces time after time. And cameras everywhere are on the alert, surveying the shifting scenes, catching the life and color and fine points of performance. Give a man a horse he can ride, and plenty of snaps of her showing her paces!



● (Right) Mrs. Bayard Stout chats with her mother, Mrs. Benjamin Gatins, at Rumson. A moment later, Mrs. Gatins rides away and is snapped by Mrs. Stout, whose enthusiasm for her Kodak Six-16 is well founded. (Below, right) Further demonstrating Rumson's pet interest, Warren Ackerman, Jr., has his Duo trained on an event. With him is Mrs. J. Hartley Mellick, Jr.



● (Below) Gerald Balding, internationally famous polo player, and Miss Eleanor Hoagland approve the Ladies' Hunter Class—and Mr. Balding knows when his fast-lens Retina should be put into action, as this picture (enlarged) of Miss Helen Bedford proves. The Retina registers this jump as sharply as Miss Bedford's "Musketeer" takes it—a winner at the Westchester Horse Show, one of the many shows where Miss Bedford enters her horses.



● The Kodak Six-16 carried by Mrs. Stout has an *f*.4.5 lens, fast enough to give her crisp, clear action snapshots even when the weather is unfavorable. It's \$40 at camera counters... Kodak Duo, miniature camera for larger pictures, is used by Mr. Ackerman, Jr. Costs \$57.50... Kodak Retina, favored by Mr. Balding, is a precision miniature camera of the 36-exposure type, with *f*.3.5 lens and 1/500-second shutter. It is priced far lower than other cameras of similar range—\$57.50. Eastman Kodak Company, Rochester, N. Y.



## COMPLETELY

"Next Season"



0755 The classic slip-on kidskin in a variety of colors. Cut to fit as only Fownes knows how and with an unusually wide flare.



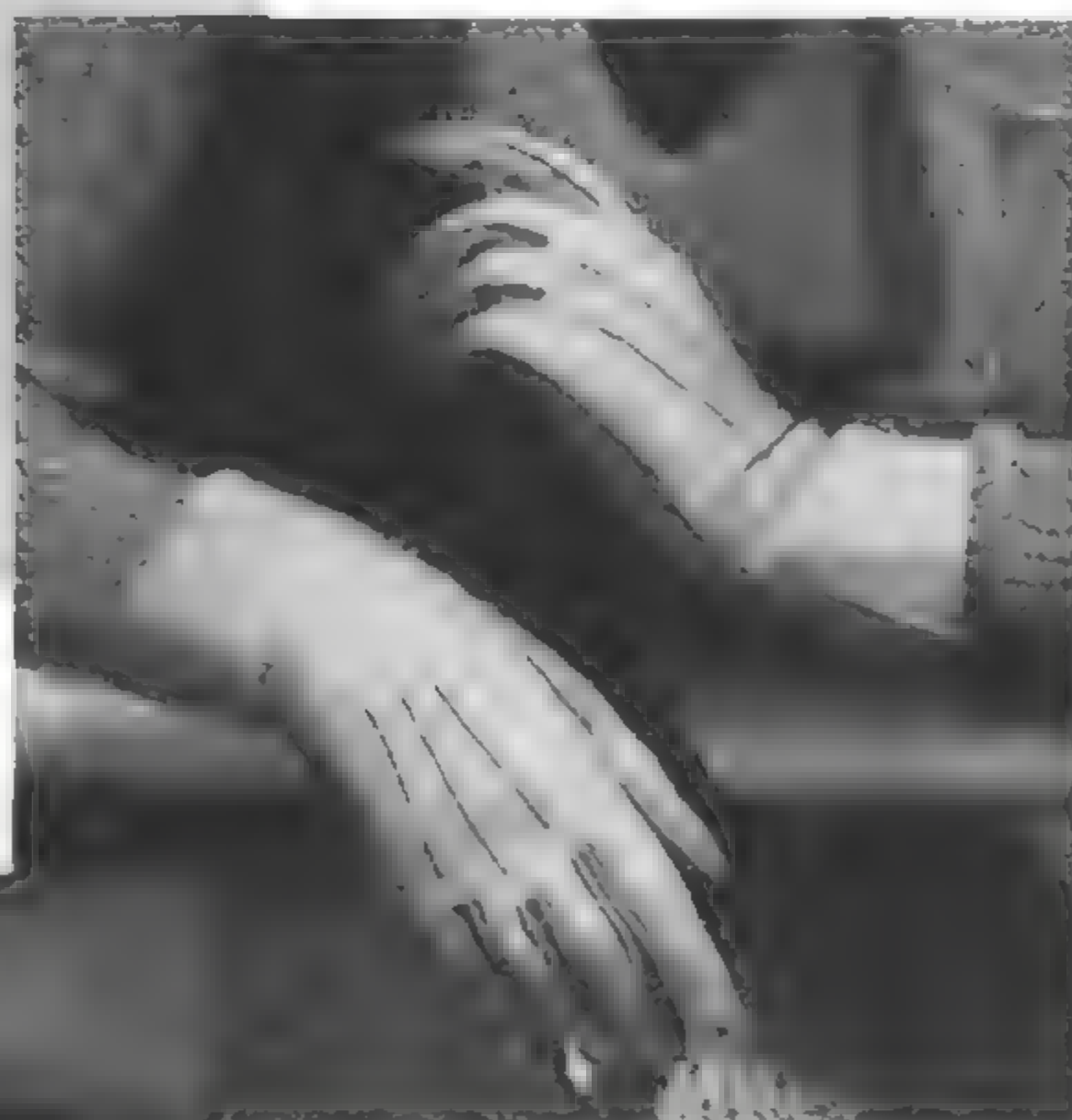
1053 Jauntée has a decidedly English note. Soft and fine enough for dress—woolly enough for warmth.



05174K A very popular slip-on with an amusing decoration treatment. In the right fall colors.



1239 Cherie, the beauty-secret of this glove is the soft roll at the wrist. In Bengaline, woven as only Fownes can.



3022 A sport pigskin—the standard glove for driving and hard wear. Most dependable and satisfactory as to fit, durability and washability.



1217 Swaggerette, in a new exclusive fabric, Hi-Rib, that fits snugly and holds its shape permanently.

• Let your ensemble be outrageously brilliant or boastfully severe! You can summarize its individuality with one of Fownes endless variety of stylish new Fall gloves. They're gayer, softer, more flattering. The different new fabrics—Hi-Rib, Zephalline and others—with their subtle textures form one secret of their distinction. Every model is different and novel. Study the selection available at all the better stores. You'll surely find exactly what you've been yearning for. Yet Fownes cost no more than ordinary gloves.

FOWNES GLOVES

Bags courtesy Mastercraft Bags, Inc.

## BRITISH BEAUTY

(CONTINUED FROM PAGE 88)

cleansing, I use Culpeper Lotion, made of meadow grasses; and on my hands, Witch-Hazel Lotion. Rose-Petal Lotion (Herb Farm Shop), or—if I have been gardening—Jelly of Roses, which is very softening.

"At night, I like a good rich cream, because my skin tends to be dry anyway. I like Elizabeth Arden's Orange Skin Food very much—and there's a great tendency among my friends to have fruit or flower creams, like the Culpeper Cowslip Cream for feeding or Cream of Apples as an astringent. I don't use an astringent myself, for I find Myrtle Water (I believe Venus was the first person to use this!) is quite tonic enough. As to powder—I like to carry through the flower idea, and so I use Yardley's Lavender Pow-

der in Rose Rachel, a colour that matches my skin.

"I used to get awfully sunburned in the summer, because my skin is fair, but I find that with lots of oil, I can stay out in the sun all day.

"Oh, and one other thing—after the soft country water, I find London water very hard, and use an oatmeal softener like Yardley's Lavendomeal."

• EDITOR'S NOTE: This is the second in the series of articles in which lovely women of various countries tell of the ways in which they achieve their loveliness. The first, on Beauty in India, appeared in a summer issue of Vogue; others will follow from time to time.

## SOUTH AFRICA, SOPHISTICATED

(CONTINUED FROM PAGE 112)

they are congregated at one point, with the result that there is a perfect riot of colour, very much like the stands that are around the Madeleine. South Africa's flowers are unusually lovely. The day the *Francia* sailed from there, the hansom cabs which deposited passengers at the dock were bursting with chrysanthemums, heather, asters and cosmos.

The optimism and vigour of the South African people are infectious and most refreshing after the depression and resignation so familiar to our own life. The people are cordial, enthusiastic. South Africans are sophisticated; they know how to live. As to the country itself—it's as beautiful and varied as our own United States. Rolling hills, mountains, plateaus, plains, rocky coasts, sandy beaches—with, of course, plenty of jungles.

By this time, you may have gathered that I think this land across the south Atlantic isn't half-bad—and I haven't yet mentioned South Africa's high spots, Victoria Falls, Kimberley, Johannesburg, Kruger National Park, and the game-preserves. As to the Falls, I'm powerless to describe them. Not only are the Falls themselves marvellous, but so is your stay there. The hotel is delightful, and I've known people who have remained for weeks. There are all sorts of fascinating things to do, including fishing, boating, beautiful walks, and, of course, the pièce de résistance, flying over the Falls. A group of attractive young athletes is there to take charge of sports and social activities.

As to Johannesburg—you might think that you were back in '29. New sky-scrapers soaring, luxurious theatres and apartment-houses being built, ladies covered with diamonds and flaunting mink coats, night-clubs packed at all hours, people gambling like mad. The Johannesburg scene is a glittering one. Apart from its hectic aspect, this commercial centre of South Africa has an attractive social side. If you have the good fortune to visit some one there, you feel as if

you were in some very rich American community, such as Beverly Hills or Grosse Pointe. Every one seems to have swimming pools, tennis-courts, and fleets of motors. They hunt a good deal, give huge Sunday buffet parties, play golf, fish, and stalk big game.

Moss Hart returned from the African hinterland raving about the flying trip he made with a couple from Glasgow. They chartered a plane in Durban and flew to Johannesburg via Pretoria, which he described as a most attractive city. Then they flew on to the Sabi River Bungalows, which have been recently built near the Kruger National Park. There one lives in the lap of luxury. Although this hotel is in the wilds, it has a swimming pool, golf-links, fresh food sent from the cities, and perfect service. Most of the guests spend the greater part of their time in the game parks with thrills at every turn. When driving through it, you have to stay put in your car. Wild animals such as you've only seen in zoos pass so near that you can take snap-shots of them.

You should have at least two days to see the preserve adequately. The next time I'm in South Africa, I shall provide for a week or two, as life on Sabi River is very alluring. The Martin Johnsons can have their jungles in tents, but I'd rather take my leopards and zebras with a comfortable bunk, a hot tub, and a cold Martini in the offing!

As I think about pulsating South Africa, I find myself in sort of a kaleidoscope: gigantic black Zulus befeathered and painted, sloe-eyed Indians in exotic get-ups, flying in the dawn over Victoria Falls, standing on top of the Cape of Good Hope, shopping in a Gay 'Nineties hansom filled with Boer antiques and autumn flowers, dancing in the open with the greatest crowd of well-dressed couples I've ever seen, lying on beaches. These are some of the things which make up my South African picture. Is it any wonder that I'm planning to return?





# Emily Post

DEFINES THE ETIQUETTE OF

# TIME



*"In this day, when time is of such vital importance, a watch may well be a lovely ornament on a woman's wrist, but it is first of all an essential equipment . . . If I were to give advice to a woman who would like to please a man, I would put at the top of my list of directions—wear a watch that keeps accurate time, and go by it . . . Perhaps the most important item in a woman's dress today is her watch."*\*

**1.** Can't afford a Hamilton? Nonsense! Take the GAIL, for example. Modern in its lines, graceful on any wrist, with 17 jewel accuracy and a case of 10K filled gold (white or natural yellow), this lovely little watch sells at a very modest price, \$37.50.

**2.** How do you like the smart new dial on this SYLVIAN? And remember that it's a Hamilton—as on-the-dot as it's up-to-date. 17 jewels, with a 14K filled gold case (white or natural yellow). With silk cord and filled gold fittings, as in illustration, \$52.50.

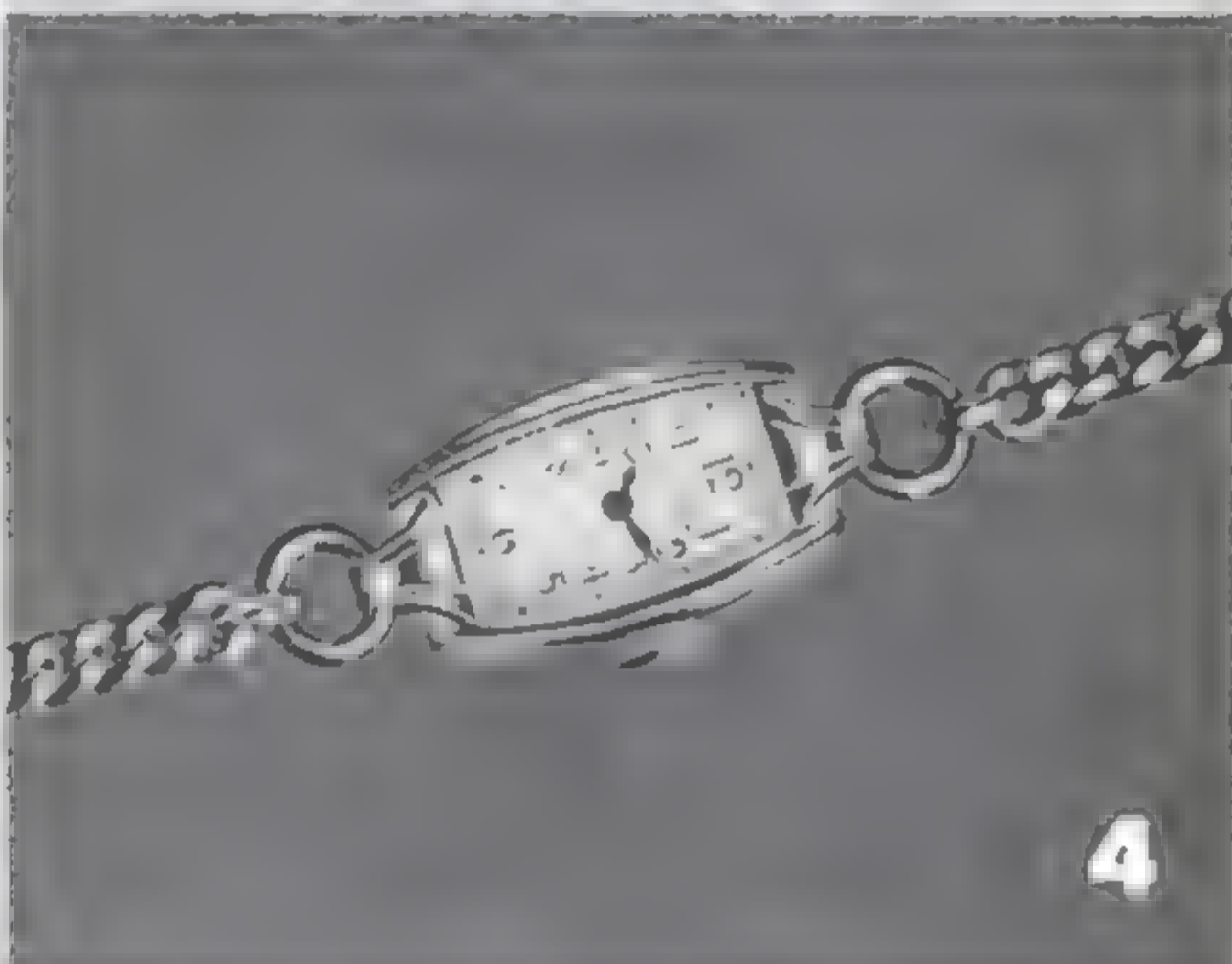
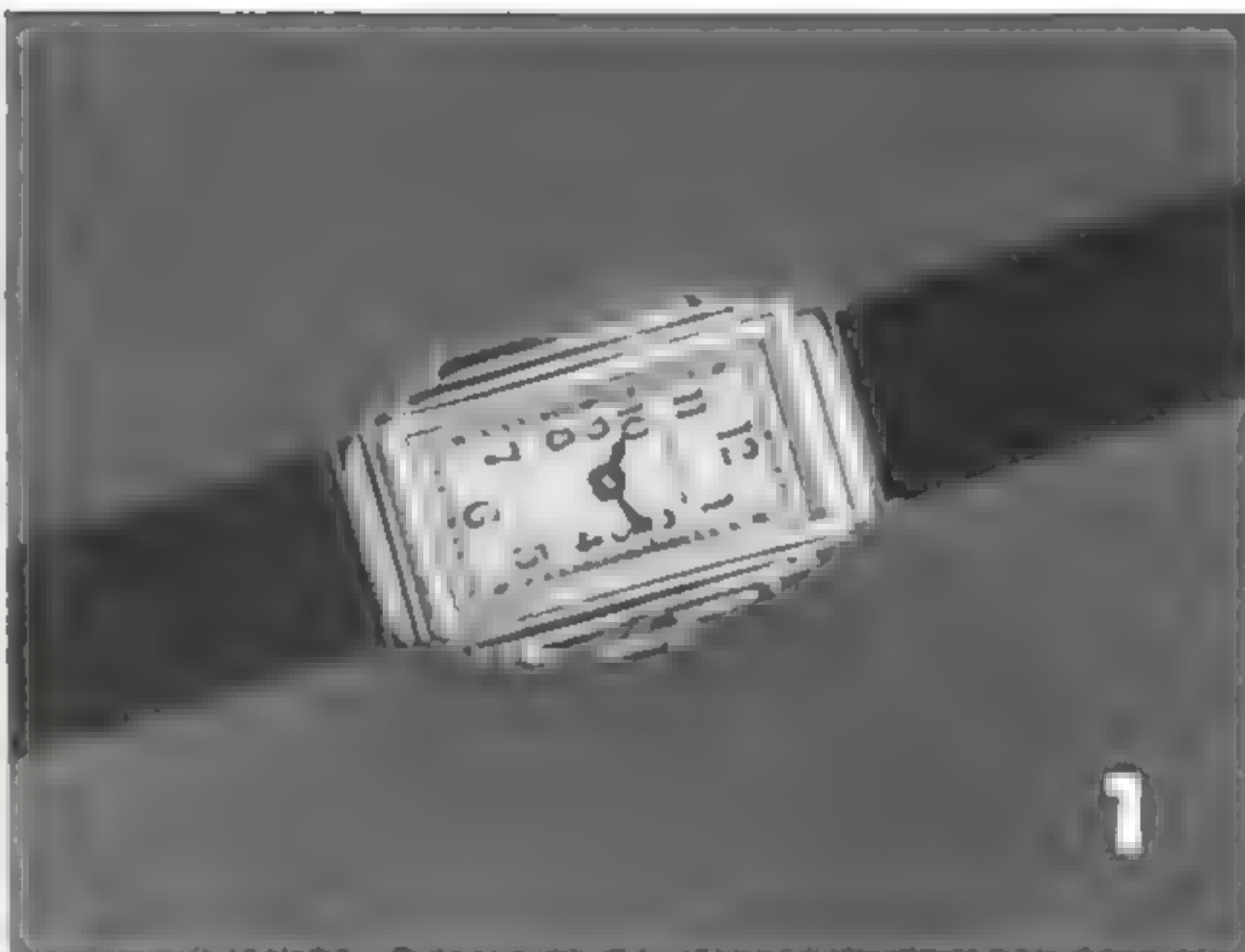
**3.** For the sportswoman—and perhaps for the business woman too—the DEVON. A smallish watch, with a practical, easily-read dial and a slender leather strap, it is one of the newest Hamiltons. 17 jewels. 14K filled natural yellow gold only. \$45.

**4.** Like its name, the CAROLINE is gracefully feminine, a lovely adornment. And like its other name, Hamilton, it tells only the truth. 17 jewels. 14K filled gold (white or natural yellow). With filled gold chain (shown), \$55. With cord, \$52.50.

**5.** There's no doubt about it—a small, cushion face makes a most readable dial. The SONYA is an excellent example. This, one of our newest models, has a 17 jewel movement, and a 14K solid gold case (white or natural yellow). The SONYA sells for \$65.

**6.** The sometime dream of every woman—a diamond and platinum wrist watch. If it's a Hamilton too, there's no more to be said! The LUCIA has a 17 jewel movement, with 44 diamonds set in a case of 10% iridium platinum. Price, \$250.

[Other Hamiltons, for both men and women, \$37.50 to \$1000.]



A WATCH should indeed be, in the words of Mrs. Post, "a lovely ornament on a woman's wrist." And surely you agree that every Hamilton on this page is a thing of beauty. But there is more than beauty to endear your Hamilton to you. For every one of these fine watches is true to Hamilton's long and preciously guarded reputation for *dependable, accurate timekeeping*. Too often, in the past, graceful small watches have deserved to be called "beautiful, but dumb"! In all sincerity, this can never be said of a Hamilton. Every Hamilton contains seventeen or more fine jewels. Every Hamilton is cased in the highest quality platinum, solid gold, or filled gold. Moreover, every Hamilton—be it a tiny wrist model or a sturdy man's pocket watch—is Time-Microscope Tested. (Reg. U. S. Pat. Off.) The Time-Microscope is a Hamilton invention, and one used exclusively in timing and protecting the accuracy of Hamilton Watches. We urge you to see the new Hamiltons for women at your jeweler's. Their smart, modern beauty will delight you.

1 1 1



**\* FREE!** The above quotation is from Emily Post's entertaining and instructive little book, "Time Etiquette." Here Mrs. Post dispels forever the illusion that it is, or ever was, fashionable to be late. Her little book is a valuable guide to conduct in the social and business life of the modern woman. Mail the coupon below for a FREE COPY.

HAMILTON WATCH COMPANY  
845 Columbia Ave., Lancaster, Penna.

Please send me, without obligation, a FREE COPY of Emily Post's little book, "Time Etiquette."

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

# Hamilton





## SALUTE!

Chrysanthemums to the new vogue for military epaulets and broad shoulders! Especially when they turn to feminine softness in the way of the velvet epaulets on this knit dress. In it you can march double-quick time to luncheons and to all festive Fall events, scheduled for afternoons. The yarn . . . soft caronne. The colors . . . deep, rich. The lines . . . simple, youthful. If you are size 12 to 20, turn left, right or step straight ahead to your local better store and there you'll find it. The Bradley Knitting Company, Delavan, Wisconsin.

**handcrafted by Bradley**

## SHOP-HOUND'S FACE AT THE WINDOW

(CONTINUED FROM PAGE 100)

at the back of the neck—perhaps inspired by the large bone that African ladies stick through their back hair. Two Descat adaptations were daisies, too: a boat-shaped Breton hat with a rolled brim, made of black antelope; and a square, pointy brown felt beret with a sassy green bow. Everything at Rilla Maria's is made to order, and the prices (*O frabjous day, kalloo, kallay*) range from around \$15 to \$25.

- A corset that has a pull of one hundred and sixty pounds per square inch sounds pretty forbidding—but it isn't really, not if it's properly fitted. When you have a corset made at Franceva's (16 East Fifty-Second Street), you get fourteen different measurements taken of your chassis, and the grading that goes on is as meticulous as any architect's. When the corset is finished, it will have just the right amount of pull at every point, and complete freedom wherever you can take it. The too, too solid flesh will melt away from the places where it isn't wanted; in fact, one of these fabulous corsets will actually make you over into a finer figger of a woman. You'll be better-adjusted, better-balanced, immeasurably better-looking—and all this for about \$38 and up. (Before you have your corset made, you can take posture lessons from Franceva; you'll be taught poise and balance and how to handle your body well, and the corset will keep you from reverting to your old slothful ways.) And now upon our listening ears falls the news that you can get corsets semi custom-made at Franceva's for around \$25. These are in small, medium, or large sizes, but they are fitted to you individually—by the incomparable fitters of this incomparable establishment. (The corsets are practically all made of imported materials, and they can be had in white, peach, or pink.) This shop is also superb on making trousseaux—lingerie, bed-jackets, hostess gowns, tea-gowns, and all the things that enrich one's private life. Some are made of painted velvet, which is one of the lushest fabrics that ever melted in my hand. Only the finest velvet can be painted, and it can't be cleaned—it must be washed. Anyway, it has the most extraordinary silver glow on it, like moonlight (you don't mind if I get a little lyrical, do you?), and, what with that, and the divine colours—cerulean-blue, crushed-peach, ashes-of-roses—it's so lovely you can hardly stand it.

- Arthur Mullen's mourning clothes are an abiding source of wonder to me. I visited his shop the other day and found that everything was as supremely right as ever; somehow, these clothes—dresses, coats, hats, suits, knitted things, accessories—have always managed to be simple and correct without being grim, and smart without being undignified. I saw a beautifully tailored black dress of Oxford cloth, with cartridge pockets, for approximately \$48.50; a cleverly designed black dress that looks like a coat, made of soft, hairy, tweedy wool, for \$42.50 or so; and a charming black silk dress, with a peplum and a flower at the neck, for around \$39.50. Then I saw some imported ropes of beads—the beads are no bigger than seed-pearls,

but they're crocheted into the rope and can't possibly fall off. These may be had in black or white for about \$18.50, and the ropes can be washed. The black suède belts at this shop are famous—all lined with leather, divinely wide, and most intriguingly buckled. Mr. Mullen's famous establishment is no longer to be found at the old stand, where it has been for fourteen years—it's moved to a much more spacious shop, at 6 East Fifty-Third Street.

- There are times when I envy brides. Not very frequently, I grant you, but they do occur. I felt one coming on the other day, when I stood in Bournefield's cozy little shop at 2 East Fifty-Seventh Street and gazed at the table-linen that is one of its specialties. Bitterness welled up in my soul, as I thought of these lovely things being lavished on brides, or brides lavishing them on themselves—although I had to admit that the brides would show strong good sense if they did. Most of the things at this shop are hand-made to the last stitch, and the variety of monograms is something wonderful. I saw a hand-made luncheon set for eight, of pure linen, red and blue with a sort of zigzag design; it costs around \$30. Another lovely set for eight was in dark blue, with a terribly effective white border and little clusters of white flowers embroidered all the way around the edge; this costs approximately \$50. And I saw the most ravishing organdie tea-set—pale yellow and pale green, with tiny, exquisitely embroidered sprays of rosebuds and things sprinkled all over it. It's for six people and costs about \$25. Bournefield also has lovely negligés, lingerie, and sweaters (hand-knit Shetlands, many of them).

- Looking at nice nightgowns is an indoor sport of which I never tire. Bonwit Teller has two new ones that are very eye-filling, very beautifully made, and very inexpensive. One bears the piquant name of "Sailor, Beware!" because it has a sort of modified sailor collar in back and is laced up the front (not very far, though). The back is practically non-existent, but what there is of it ties with a bow. Every stitch of this one is hand-made, and it costs only about \$7.95. The other nightgown is equally enchanting—faintly tailored-looking, and also possessing a high waist-line. The little round double collar is all scalloped, and the front is finely pleated, with buttons down the centre, and the collar and sleeves are piped. Everything that matters about this one is hand-made, too, and it costs around \$5.95. Both nightgowns may be had in every imaginable pastel shade and in the new dark colours—navy-blue, ox-blood, emerald, and so forth.

- Shop-hound spends her life nosing around the shops of New York. While she can not undertake shopping commissions, she will be glad to give information. Write to Vogue, 420 Lexington Avenue



# How French Women Manage to Make Up Only Once a Day

*Yet...Stay Perfectly Made Up All Day Long!*

9 A. M. *You apply it before your own mirror—and get a perfect and even color.*



5 P. M. *It's still perfect—just as it was a minute after you applied it! Ends constant making up in uneven light during the day.*

## A Discovery That's Become the Rage of Paris — And That's Making Women Everywhere Discard Old-Time Powder Rouges!

**I**N PARIS women have found a new way in make-up. A cheek make-up that stays just the way you put it on all day long; no matter *what* you do.

You apply it in the morning—and forget your cheeks all day long. Walk, dance, go in a pool — do anything you like — yet your cheeks are divinely perfect without a further thought!

It's the newest creation of Louis Philippe — world-famed colorist — whom women of Paris follow in matters of make-up like a religion.

### *What It Is*

It's a delicate *cream rouge*, called *Angelus Rouge Incarnat*, that comes in tones to blend with every complexion, eye-color and hair. Subtle, natural tones that actually match the color of the human blood. And thus provide a natural, *undetectable* cheek make-up.

Apply it, and only under a magnifying glass can even an expert detect that it is not the *natural* flush of your cheeks. *For, being*

*a cream rouge, it blends directly into the skin.* Old-time powder rouges touch only the surface. Hence, rub off, blow off, become uneven and disillusioning.

### *Women Quitting Powder Rouges For It*

On every side, women are quitting old-time powder rouges for this remarkable creation. For it provides a **NATURAL** color that *lasts all day*.

It ends hurried, uneven, artificial make-up,

put on under improper lights. You apply it at your own dressing table and *know* that it's on evenly and properly. You can use it, too, on both the lips and cheeks. And thus gain a *perfect color harmony*.

Try it—*Angelus Rouge Incarnat*. It's on sale at all drug and department stores in little red boxes (about the size of a quarter) and costs only a few cents. You'll find complete color charts wherever you go to buy it. Use it just once, and you'll never again use a powder rouge. For what it does will amaze you.

*Angelus Rouge Incarnat*

**IN THE LITTLE RED BOX**

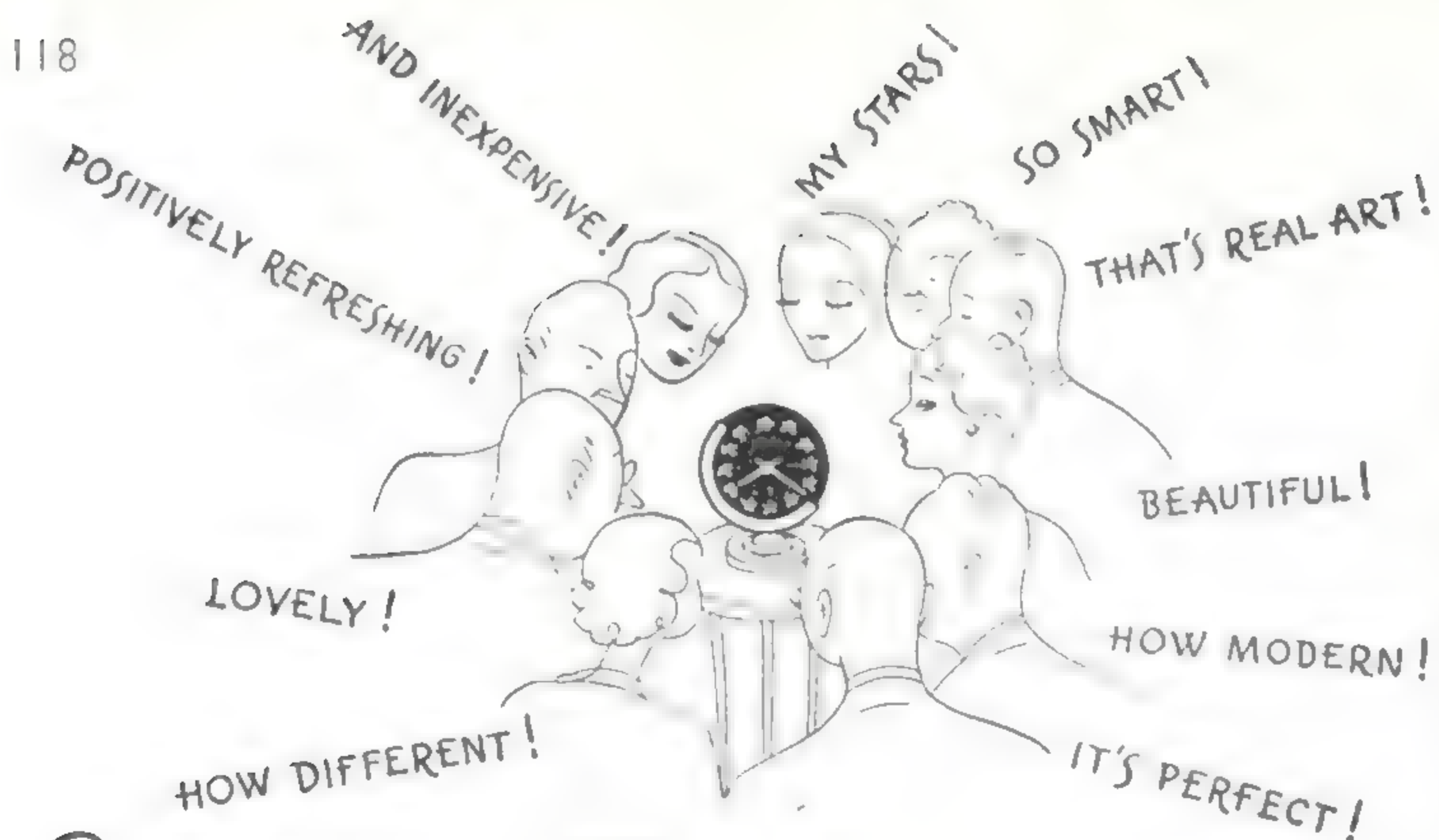
- FRAMBOISE •SUN ORANGE
- POPPY •LIGHT
- PANDORA •MEDIUM

**LOUIS PHILIPPE  
ANGELUS LIPSTICK**

IN SAME  
COLORS  
FOR A  
PERFECT  
COLOR  
HARMONY

**BOTH BY LOUIS PHILIPPE — WORLD-FAMOUS FRENCH COLORIST**





## When Editors

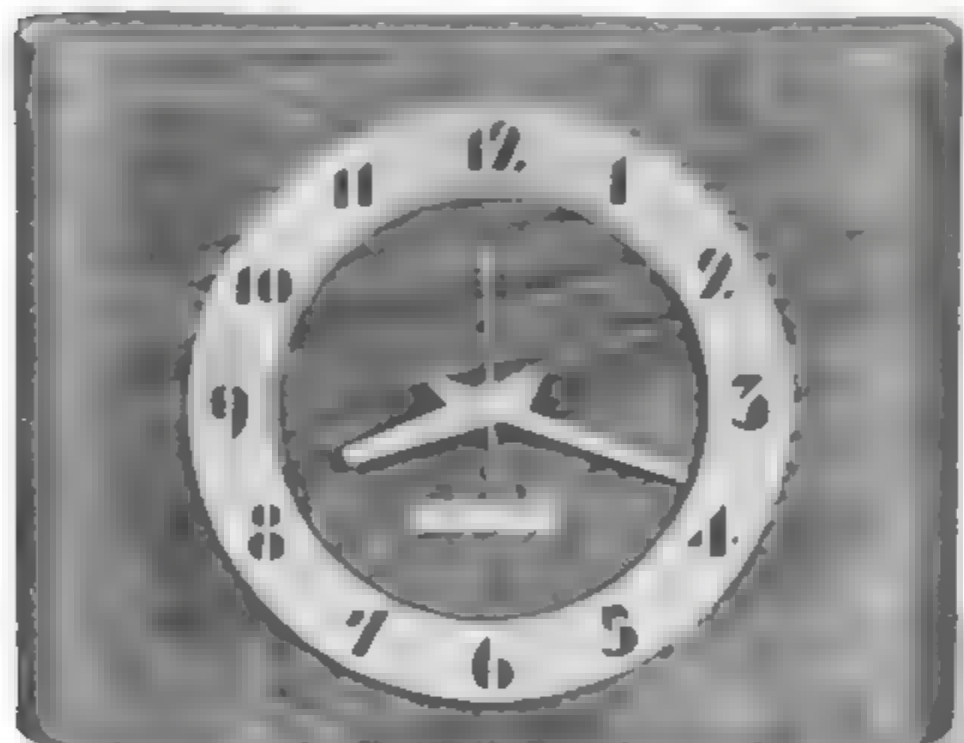
### get their heads together

WELL, you see, it was this way: We commissioned eminent designers to lift the years off clock designs. They did it wonderfully. Proudly we invited editors of leading magazines to preview these new creations. They came, they saw, they approved—and more! They were so impressed that they are featuring the new Seth Thomas Clocks as smart contributions to modern home decoration. That makes the new clocks NEWS! And speaking of making clocks, Seth Thomas has been at it since 1813, and some of the 1813 vintage still keep accurate time. Beauty is more than skin deep! But please see the new models! Seth Thomas Clock Co., Thomaston, Conn.

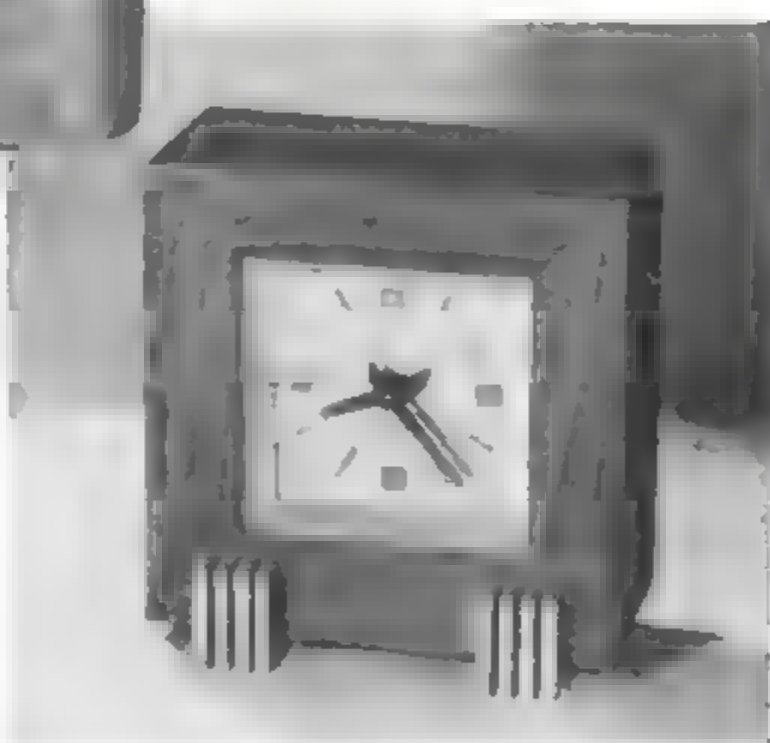
#### THIS IS A FAVORITE



"Twilight"... a miniature milky way on a dial of summer's night blue almost makes time-telling an experience. This little (5½ inches high) clock won many friends among the journalists. It's novel, but in thoroughly good taste. When this clock has an ivory dial with gold numerals and base, it's called MATIN. Both cost but \$9.75, and run eight days on a winding.

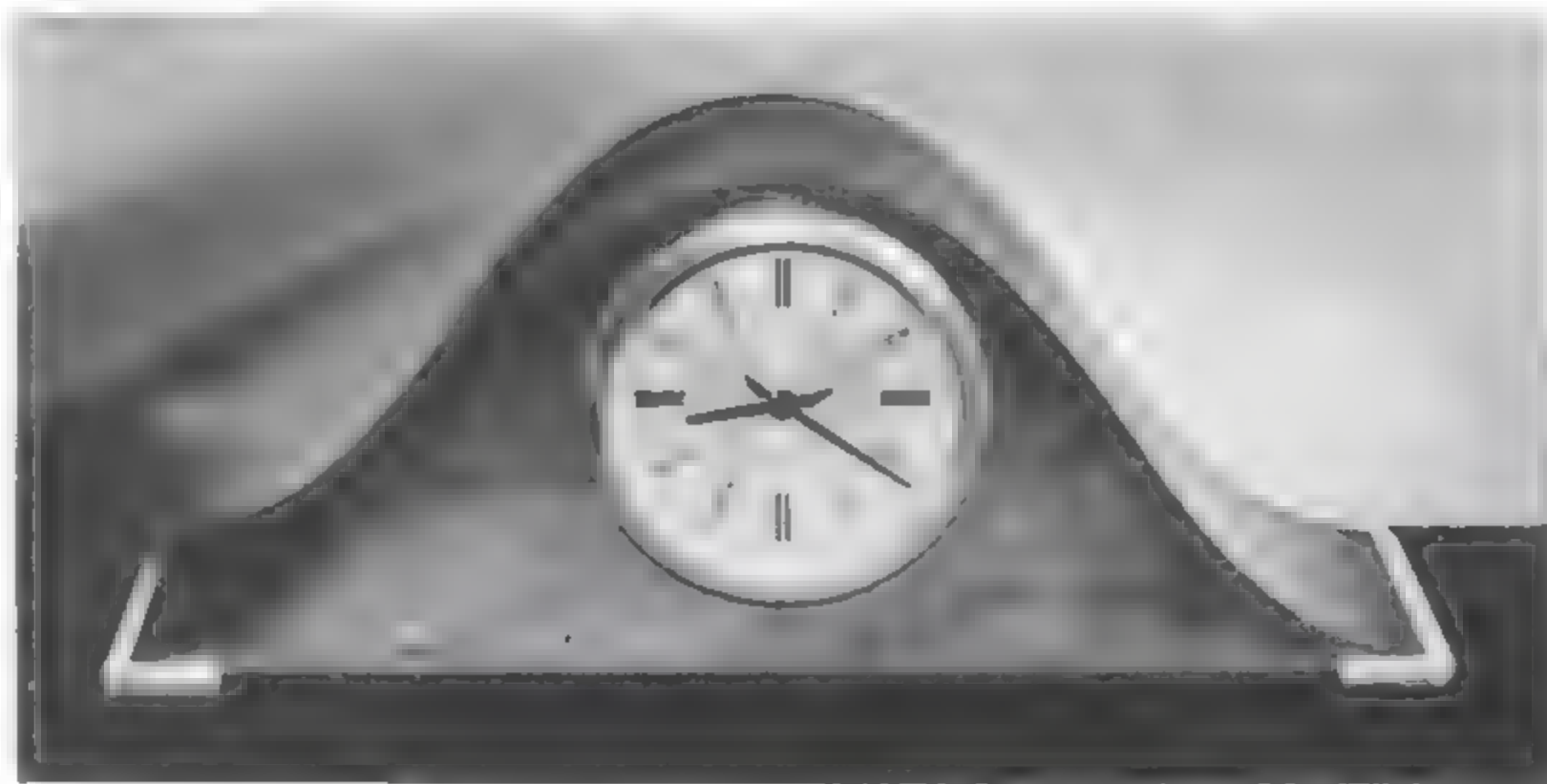


"The Rodson" sets on mantel, hangs on wall, or decorates bookcases or cabinets. Made of solid walnut, with silvered dial ring and hands. It's about 7 inches high, 9 inches wide. Electric movement. Same clock with 8-day movement is the DELOS. Both are but \$9.95.



"The Dickson," just 4½ inches square, is convenient for all small clock purposes. It comes in three styles: walnut with brushed gold feet and trim, black with silver; ivory with gun metal. Self-starting synchronous electric. Or if you prefer it with 8-day movement, ask for DELPARK. In any style, key or electric, \$7.95.

"The Rex" puts streamlines in a tambour clock. Case is American walnut, trimmings are brushed gold. It's as up-to-date as the minute it's marking. Strikes hours and half hours. Approximately 7 inches high, 16¼ inches wide. Self-starting electric. Only \$24.95. With 8-day movement, it's the ZEPHYR. Price \$22.50.



## SETH THOMAS

Makers of fine clocks for more than a century

**TO THE CLOCKWISE:** These are only four of the many new Seth Thomas models. We urge you to see them at your local jewelry or department store—see what artists and designers and the century-old clockmaker can do when they get their heads together.

## CLAREMONT MANOR

(CONTINUED FROM PAGE 91)

of the June night. We watch the moon come up behind the coffee-trees. The children of the servants come onto the lawn to sing Negro spirituals to us. Old Tom, the gardener, says they sound like Gabriel's own angels when they sing. "Keep a-inchin' along like a four-inch worm, Marse Jesus comin' bye and bye." They call themselves the Rose-Bush Singers. They are named Naomi, Bethsheba, Mary Magdalene, Poinsettia, George Washington, Lucetta, Otilio, Ruth, Sam, and Esau. One year, they were singing in the garden during Garden Week, and many of the tourists gave them nickels, dimes, and quarters. At the end of the week, they came to me and said they had a present for me. They presented me with a dirty little envelope with eleven dimes in it. I was a bit overcome, but told them that I would buy a rose-bush with the money and that they could bring their children and grandchildren to the garden to see the bush that they had given to me. The next year, when the roses were in bloom, I asked them to come and sing around the bush and said that they deserved a name,

and asked them what it should be. "The Rose-Bush Singers," they chorused.

The next morning, Heywood comes into the library to tell me that George, the old bedridden Negro preacher, sends word, "Please, ma'am, could he have another load of wood and that Tom wants to know if I will please come and 'see his distress.'" I had told Heywood to give my husband a glass of milk every morning at eleven o'clock. He says—"Miss, I shure is worried. The General he don't participate in our milk no mo, and the breath of my body would go right out, if anything should happen to him."

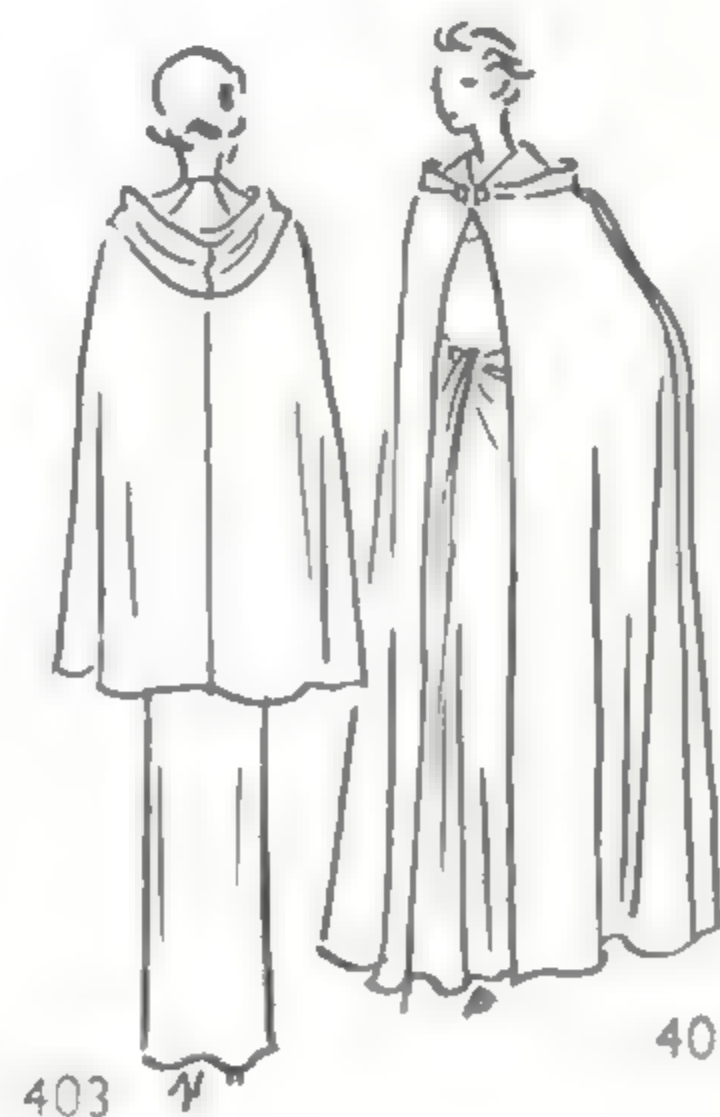
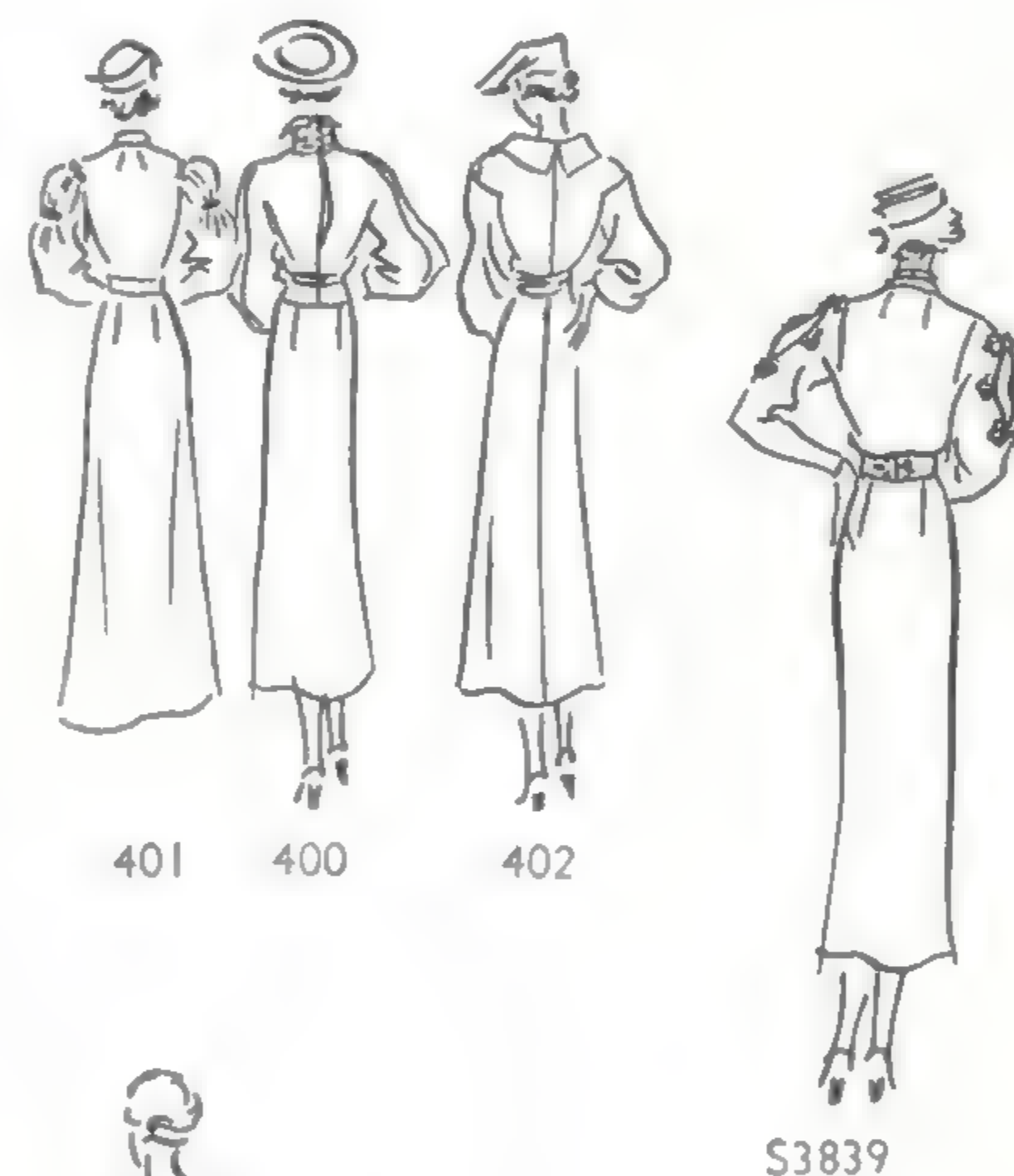
I go back across the fig walk, up the avenue of crêpe myrtles, to the picking garden. A Negro woman is brushing up the walk. I look at all of the flowers that are in bloom and say, "Jennie May, aren't the flowers lovely this morning? I wish that they could last. What will we do when they are gone?"

"Well, you know, Miss," she replies, "the roses bloom all across the summer."

ANNE OWEN COCKE

## DESIGNS FOR DRESSMAKING

Seven smart designs and seven new fabrics in glorious colours—these will give you a wardrobe like the one on pages 86 and 87. Frock No. 401 is designed for sizes 12 to 20; Frock No. 400 for sizes 14 to 40; Frock No. 402 for sizes 12 to 40; Frock No. S-3839 for sizes 12 to 40; Frock No. 7154 in street or ankle-length for sizes 14 to 42, and Ensemble No. 403 for sizes 12 to 40, with a cape that may be short or long



PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 360 ADELAIDE STREET, WEST, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 131.



*The drink that's so refreshing at fountains...*

Adds tingling refreshment  
to a sizzling steak  
at a garden fireplace



AT THE  
SODA FOUNTAIN



AT HOME

Meet autumn at your garden fireplace with sizzling steaks and ice-cold Coca-Cola. Enjoy a new taste-thrill. Autumn tingles with life and sparkle. So does ice-cold Coca-Cola. Autumn is here. Coca-Cola should be ready in your family refrigerator. Order by the case (24 bottles) from your dealer.

*Coca-Cola is pure, wholesome, energy-giving refreshment... containing no artificial flavor or coloring.*



ICE-COLD COCA-COLA IS EVERY PLACE ELSE; IT BELONGS IN YOUR ICE-BOX AT HOME





● Picture yourself in this deftly fashioned Lampl Frill Boucle—you will be charmed by the flattering double rolled tulip petal reverses—the cord rope necklace in contrast, matching the belt—the link antique slave buckle. Your favorite store has this and many other original Lampl styles to show you.

• A few representative stores featuring Lampl fashionable knits •

EMILY SHOPS, New York, Boston, Washington • THE HIGBEE CO., Cleveland  
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SIBLEY, LINDSAY & CURR, Rochester • ORCHID SHOP, Wichita Falls  
STUARTS, Milwaukee • THE KILLIAN CO., Cedar Rapids • THE FASHION, Columbus

LAMPL KNITWEAR COMPANY • CLEVELAND, OHIO

## COTILLION

(CONTINUED FROM PAGE 65)

York. Ten hostesses could, in those days, be counted on regularly to give balls (in their own houses, of course) at which a cotillion served as the evening's supreme *bonne bouche*. Such great ladies as Mrs. William Astor, Mrs. Henry Sloane (now Mrs. Perry Belmont), Mrs. Ogden Goellet, Mrs. Cornelius Vanderbilt, Mrs. Elbridge T. Gerry, Mrs. Whitelaw Reid, Mrs. W. K. Vanderbilt (later Mrs. Oliver Belmont), Mrs. Ogden Mills, Mrs. Maturin Livingston, and Mrs. William D. Sloane (now Mrs. Henry White) were, in those days, the chief purveyors of cotillions to the classes.

There were also, beside such private balls, two series of "subscription dances"—the Assemblies and the Patriarchs—of which a cotillion was also an all-important feature. The Assemblies, in particular, were dominated by patronesses of the most ancient and undoubted lineage. They were, indeed, the smartest subscription dances which New York has ever known. It was over them that Ward McAllister, the then *arbiter elegantiarum* of New York, ruled so despotically, and continued to rule well on into the 'Nineties, until three younger and more popular men—Elisha Dyer, Worthington Whitehouse, and Harry Lehr—menaced his throne and diminished the extent and authority of his sway.

Many of the great patronesses in those days bore Dutch names. The de Peysters, the Schuylers, the Van Cortlandts, the Stuyvesants, and the Van Rensselaers fought it out among them, as to who could boast of the best Dutch blood—and, at the same time, attend the greatest number of cotillions.

But the supreme goddess of that vanished day, a lady whose austere presence, remote but terrifying, hovered over all the entertainments of the period, was Mrs. William Astor. At her right hand, like an *amoretti* in an Italian painting, there always floated the elderly but cherubic figure of Ward McAllister, then the best-known—and perhaps the most ridiculous—figure in New York society.

It was difficult, in those days, for one to be invited to the Patriarchs, or the Assemblies, or to any great private ball for that matter, unless Mrs. William Astor had at some time met and passed upon one favourably. Men like Elisha Dyer, Tom Howard, Fred Crosby, Fred Tams, and, of course, Ward McAllister, were the social ambassadors who took aspiring bachelors to call upon that formidable lady in order that she might bestow upon them her official approval. And, similarly, a group of noble ladies—Dutch or otherwise—worked indefatigably to secure Mrs. Astor's favour for the débutantes and young married women who, if they wished to cut a figure in society, sought the accolade of the sovereign's good favour—a figurative tap on the shoulder from the blade of her magical sword.

When any eligible young man in the 'Nineties decided to go to a smart ball in New York, his first thought was to invite some exalted damsel as his partner for the cotillion. His second was to select a partner, usually a little less exalted, for supper. These important arrangements were often made weeks in advance. It was considered obligatory for a man to send his partner a

bouquet of flowers—roses, usually—on the morning of the dance. These were carried in the lady's arms and usually left, negligently, on her chair or on the floor beside her, there to be sat or stepped upon by the other dancers. As these bouquets cost anywhere from ten to twenty dollars, such of the young men in society as were undergoing pecuniary difficulties usually curtailed their dancing activities before the season had waned.

When cotillion favours were first introduced, they remained—as far as their cash values went—within the bounds of reason: a little box, a fan, a wooden cigarette-case, a silver pencil, a rosette of ribbons. But, ten years later, when the *nouveaux riches* were, from the outside darkness, storming the portals of society, such favours became more elaborate and costly. Gold and silver appeared, in objects of *vertu*; likewise expensive purses, mesh bags, ivory fans, parasols, and other pleasant evidences of successful Western mines, steel mills, and railroads.

The main concern of the débutante, and even of the older woman, at such dances was to collect as many favours as she conceivably could (even if she filched a few from the disregarded heap of a neighbour), keeping them all beside her on the floor, and, if her heap grew large enough, proving herself a belle of great magnitude. If there were ten "figures" in the cotillion, a débutante might receive as many as twenty favours. In those days, too, there existed a singular phenomenon known as the "belle of the ball." At large and important dances, there was always a "belle" (sometimes two or three belles) of the ball—the girl who, from all reports, had attracted more attention, more favours, and more dancing partners than any other at the ball. The object of every right-minded girl was, quite naturally, to be the belle of a ball.

The most persistent of the belles, in those far-off days, were Amy Bend, now Mrs. Cortlandt F. Bishop; Ava Willing, now Lady Ribblesdale; Hope Goddard, now Mrs. C. Oliver Iselin; Consuelo Vanderbilt, now Madame Jacques Balsan; Grace Wilson, now Mrs. Cornelius Vanderbilt; Josephine Houghteling, now Mrs. Frank Gray Griswold; and Katherine Duer, later Mrs. Clarence Mackay, a belle who, alas, is no longer here to give life and colour to the New York scene.

The costumes of the day were highly formalized: a waist so diminutive that a man's two hands could span it; a bodice so tight that it transformed the bust into alluring white pillows; effulgent hips; puffed sleeves; long, wrinkled gloves; the swish and rustle of heavy silks and satins—floor-long—with ruffled trains in back; hair piled on high and falling in separate tendrils. Thus did a woman of fashion appear at the dances in the early 'Nineties. From top to toe, she was a being of curves, a goddess who lavished a consummate art on her dress and figure, but left her face to God.

The work of a cotillion "leader" was difficult and taxing. To arrange the "figures," for instance, preceding all the dances in the evening, was an art of the most rigorous kind: to know how (Continued on page 124)





THE  
*Georgian*  
 DESIGN  
 IN  
 COMMUNITY  
 SERVICE WARE

With the regal contours of these brilliant service pieces, today's smart hostess crowns the harmony of her table, her buffet. In every modern piece Community Plate designers have expressed the spirit of a noble hospitality. This beauty is a living beauty — unchanging, in value and in service, through the years. You may see six superb designs wherever fine silver is sold . . . Individual pieces and sets from \$5.00 to \$71.00.

**COMMUNITY PLATE**  
*Leadership in Design Authority*



# Carlin Comforts



## INSPIRATIONS FROM THE BED OF

### Empress Josephine

*Carlin Comforts in the new Fall mode, unlike any you have ever seen before, will hold you spell-bound by their entrancing beauty. . . Comforters, lace pillows, blankets, chaise longue covers, bed jackets and countless accessories—these really inspired Carlin creations for lovely bedrooms and boudoirs are designed for fastidious women who adore exquisite things but deplore extravagance. . . . To illustrate how modestly Carlin selections are priced, the new Fall comforters and blankets begin at . . . \$12.50.*

#### THE SMART SHOPS LISTED BELOW—AND ONLY THESE—DISPLAY CARLIN ORIGINALS

*Carlin Comforts, Inc., 536 Madison Ave., N. Y.*

*Saks—Fifth Avenue, N. Y.*

*Lane Studios, Inc., Montclair, N. J.*

*Joseph Horne Co., Pittsburgh*

*The Edw. Malley Co., New Haven*

*I. Magnin & Co. Shops, Pacific Coast*

*Neiman-Marcus Co., Dallas*

*Field-Schlick, Inc., St. Paul*

*Julius Garfinckel & Co., Wash., D. C.*

*Scruggs-Vandervoort-Barney, St. Louis*

## WASHINGTON, F. D.

(CONTINUED FROM PAGE 106)

Continental domestic attendants. Therefore, in the light of the election that was held in Rhode Island and the election that was not held in Ohio, we are faced with earnest discussions of what a party change will mean below-stairs should a change come in 1937.

Well, if the Supreme Court continues to knock out New Deal agencies, it will mean the old town once more: politicians, journalists, civil servants, and the smiling Africans.

Excepting William, Jackson, and their ilk, they have always been on relief, so to speak, and find nothing funnier than a Columbia economist, or an English butler.

They will reserve their undisputed sway beneath social life, with a fortifying background of hymns picturing heaven as a sublimated FERA. Rest. Relief from labour at last. Pork-chops, spare-ribs. "Fresh young onions, dipped in dew."

Hallelujah!

## STOP PRESS!

(CONTINUED FROM PAGE 72)

Both of these are from Saks-Fifth Avenue. Mrs. Van Devanter Crisp has Piguët's gorgeous gold lamé, imported by Bendel.

Fringed scarfs appear on adaptations of Chanel gowns: tossed over both shoulders like a shawl, or hung straight down from one shoulder only. They are neither peasant nor Spanish, and they have enormous possibilities.

### HOME EDITION

Newest tea-gowns look like evening frocks: it's their floating quality that does it. Chiffon scarfs hang and wind, trail and flutter. Some of the best tea-gowns are made of chiffon over satin slips: medium blue over orchid, for instance, with a fuchsia net coat. Or cobalt-blue chiffon over light blue satin. And that pure bright red is marvellous in chiffon; it has an uncanny luminous quality like the crimson in the spectrum.

And there is a tea-gown from Worth that's a show-stopper: a white satin gown that unbuttons up the front to show your legs issuing from white satin shorts. Simple but dangerous.

### WEEK-END CABLE

The final proof—if any is needed—of the chic of black for the country may be found at Lord and Taylor's, in the shape of a black-and-white Vionnet top-coat, double-breasted from neck to hem with two rows of little black buttons.

If you stand out for colour, be bold about it—you'll have plenty of company. Mrs. William Deering Howe, for instance, has chosen a red Molyneux suit from Saks-Fifth Avenue. The short fitted jacket has a small rolled collar, and a blue sweater jubilates underneath. Mrs. Nathaniel P. Hill ordered a Schiaparelli suit of green wool with all closings—front, pockets, everything—of bright red slide fasteners. Also from Saks-Fifth Avenue.

Creed's town-and-country suit of beige-and-brown rough plaid is so good that it can be lived in from Friday to Monday. Two pleats stand out in bold ridges at the back of the wrist-length jacket, and the collar and cuffs

are of brown suède. Jay-Thorpe has this.

Molyneux's country suit that will shame the foliage has a lime-green jacket and a wine-red skirt. Two huge woody-nutty buttons fasten the coat. You can find this at Saks-Fifth Avenue.

An antelope suit in a heart-warming shade of tomato-red is from Best.

And with any of these, you might wear Best's superb country shoes of brown suède, with square moccasin toes stitched in great big forthright stitches like the back of a glove. And with your tongue ever so slightly in your cheek, draw on a pair of innocent country gloves from Lanz of Salzburg, of brown wool, touchingly emblazoned with a little red leather heart. These are also from Best.

### NEWS SUPPLEMENT

Hand-bags—Evening Bags—Scarfs—Belts—Blouses—Your hand-bags will be enormous, with top-handles by which you can swing them, like a lady out marketing. Alligator bags are as smart as a whip. If you're clever, you'll carry a huge maple-brown one, the colour of caramel, with your black suit.

Your evening bag will be bigger, too. *Minaudières*, those French carry-all bags, have the lead. You can find them in velvet, Bianchini lamé, or antique Persian brocade, and they are collapsible like one fold of an accordion. One of the nicest is shaped like a block; the more you put in it, the more nearly cubical it becomes.

You'll twist scarfs in wide stripes and bold colours around your neck to give a bulky, top-heavy look.

And circle your waist with belts that are bigger and wider, of box-calf or suède. Try the ones that are studded with silver or gold nail-heads. In the evening, wear gold and silver belts embroidered in turquoise or semi-precious stones.

You will succumb to at least one of the new pleated chiffon blouses, to wear either with your formal suits or with tailored ones. In a subtle pink or rosy red, they are exquisite, and in black they are supremely chic.





*Brush the cobwebs  
away from  
your  
beauty*



**DEVON STIMULATOR** is a special complexion brush made in England by Kent of London.

The improved moisture proof handle is of new design—nicely balanced and easy to use. The bristles are securely set and are of proper texture for use on the face and throat,—approved by leading skin specialists.

**DEVON MILK CLEANSER** is produced in the United States from an exclusive formula based on concentrated milk in a form which will purify, soothe and tone the skin and help refine the pores.

It is encased in an ivory complexion bowl surmounted by a pastel ball. The bowl protects the CLEANSER from dust and germs in the air and will prove an attractive addition to washstand or dressing table. It is sanitary and prevents waste. A bowl of DEVON MILK CLEANSER will last for months of constant use. When empty, refills will be available.

**DEVON MILK PRE-FACIAL SET**, complete \$2.50. Each item in the Set may be purchased separately at the following prices: Devon Stimulator—\$1.50; Devon Milk Cleanser in ivory bowl—\$1.25; Refill for bowl—\$.50.

#### Loveliness waits for the stroke of this brush

Faces are born young . . . but they don't stay that way naturally! Skin deteriorates yearly unless special care is given. Pores clog, little scales of cast-off-skin remain, grime and oils accumulate . . . cobwebs of time that cloud the natural beauty of your skin.

To keep in your skin the texture of Youth, exercise, cleanse, and stimulate it with

#### DEVON MILK PRE-FACIAL by Kent of London

This new luxury treatment quickens the circulation, like Youth's. It tones the facial muscles like Youth's. It keeps the texture exquisitely fine, caressingly soft . . . like Youth's.

The Devon Stimulator exercises . . . the Devon Milk Cleanser purifies; they are two natural aids to beauty which, used regularly, will do from the outside what only Youth itself can do from the inside.



*Kent of London*

If unable to secure from your drug or department store write to

**LONDON HOUSE, LTD., 411 FIFTH AVENUE, NEW YORK CITY**



# "Dazzle" FOUNDATIONS by hickory



*The Brilliant Beginning for  
your every costume*

Another shining example of the subtle art of Hickory Foundations—"Dazzle" exquisitely effects an enchanting silhouette. It flatters the figure which needs it; but for every one who wants comfortable and natural moulding and control - it is a rare find.

Lustrous, seamless, two-way stretch Lastex with lace uplift brassiere - beautifully styled - expertly made. Hose supporters have Layflat fasteners - no garter bulge. "Dazzle" wears and looks dollars more than its modest price of \$5.

Most good stores are featuring "Dazzle" and other superbly fashioned Hickory Foundations, Girdles and Brassieres. If you don't find "Dazzle" in your favorite Corset Department, write us direct. Address 1161 West Congress St., Chicago, Ill.

A. STEIN & COMPANY - CHICAGO-NEW YORK

## SOCIETY

(CONTINUED FROM PAGE 45)

### WEDDINGS

#### FALL RIVER

**Phillipi-Truesdale**—On August 30, in the Leslie Lindsey Memorial Chapel, in Brookline, Massachusetts, Mr. Martin Alexander Phillipi, of Tiverton, Rhode Island, son of Mr. and Mrs. E. Martin Phillipi, of New York and Boonton, New Jersey, and Miss Elizabeth Truesdale, daughter of Dr. Philemon E. Truesdale and Mrs. Truesdale, of Fall River, Massachusetts, and Westport Harbor.

#### KANSAS CITY

**Gregory-Gould**—On July 27, in Joplin, Missouri, Mr. John Gregory, son of Mr. and Mrs. Alfred Gregory, and Mrs. Judith Hanna Gould, daughter of the late Mr. and Mrs. John Hanna.

**Nelson-McDermid**—On August 23, in Bar Harbor, Maine, Mr. Richard Robinson Nelson, son of Mr. and Mrs. C. C. Nelson, and Mrs. Frank Roberts McDermid, junior, daughter of Mr. and Mrs. James Houston.

#### LOS ANGELES

**Henry-Bumiller**—On August 24, Mr. Horace Relfe Henry, son of Mr. and Mrs. Langdon C. Henry, of Seattle, Washington, and Miss Jane Bumiller, daughter of Mr. and Mrs. Arthur Bumiller, of Beverly Hills, California.

#### MINNEAPOLIS

**Nash-Strout**—On August 3, in Saint Mark's Episcopal Church, Mr. Fred Vanderhoef Nash, son of Mr. and Mrs. Willis K. Nash, of Groveland Lake, Minnetonka, Minnesota, and Miss Betsy Strout, daughter of Dr. G. Elmer Strout and Mrs. Strout.

#### MONTECITO

**Ford-Hall**—On September 7, Mr. Edward Thomas Ford, junior, son of Mr. and Mrs. Edward Thomas Ford, of San Francisco, California, and Miss Charlotte Holden Hall, daughter of Mr. and Mrs. Clarence Bryant Hall, of Pasadena, California.

#### MONTGOMERY, ALABAMA

**Mustin-Goodwyn**—On August 21, Mr. James William Mustin, junior, son of Mr. and Mrs. James William Mustin, of Tuscaloosa, Alabama, and Miss Louise Tyson Goodwyn, daughter of Mr. and Mrs. Robert Tyler Goodwyn, of Montgomery.

### WEDDINGS

#### NEW ORLEANS

**Hammond-Pierson**—On July 27, Mr. Mason Hammond, son of Mrs. Samuel Hammond, of Boston and Nahant, Massachusetts, and Miss Florence Hobson Pierson, daughter of Mr. and Mrs. J. Ogden Pierson.

#### PARKERSBURG, WEST VIRGINIA

**Hoke-Bishop**—On August 17, at Fox Chapel Hills, Pittsburgh, Pennsylvania, Mr. John Boyd Hoke, of Martinsburg, West Virginia, and Mrs. Helen Kingsley Bishop, daughter of Mr. and Mrs. Edwin R. Kingsley.

#### PHILADELPHIA

**Bloom-Brower**—On August 31, Mr. Herman M. Bloom, of Harrisburg and Rose Valley, son of Mrs. Sara Bloom, of Harrisburg, and Miss Mary Bailey Brower, daughter of Mr. and Mrs. Charles de Hart Brower, of Swarthmore, Pennsylvania.

**Clattenburg-Freeman**—On October 4, in Saint Luke's Church, Lebanon, Pennsylvania, Mr. Theodore Clattenburg, son of the Reverend Dr. A. Edwin Clattenburg and Mrs. Clattenburg, of Cynwyd, Pennsylvania, and Miss Isabel Coleman Freeman, daughter of Mr. William Coleman Freeman, of Philadelphia and "Rolling Meadows," Cornwall, Pennsylvania.

**Knowles-Sharp**—On September 14, in Old Saint David's Church, Radnor, Pennsylvania, Mr. William Hyer Knowles, junior, son of Mr. William Hyer Knowles, of Pensacola, Florida, and Miss Frances Sharp, daughter of Mr. and Mrs. David B. Sharp, of "Hawthorne Farms," Berwyn, Pennsylvania.

#### UTICA

**Cooley-Westcott**—On September 14, Mr. Robert Adsit Cooley, son of Mr. and Mrs. Frederick B. Cooley, of Buffalo, New York, and Miss Helen Elizabeth Westcott, daughter of Mr. and Mrs. William Benedict Westcott.

#### WASHINGTON, D. C.

**Power-Hunt**—On August 31, in Saint Matthew's Church, Mr. Francis Crawford Power, of Baltimore, Maryland, son of the late Victor Power and Mrs. Power, and Miss Mary Cornelia Hunt, daughter of the late Mr. and Mrs. Gallard Hunt.

## COTILLION

(CONTINUED FROM PAGE 120)

many dancers to release at one time; to distribute the favours; to know how many figures to offer; to control the out-of-hand dancers; to see that wallflowers were rescued; to keep the music on the soft side; to calm the hostess and keep the onlooking dowagers from clattering up the scene—these were feats beyond the powers of any ordinary man.

Be it said to his credit that Comte Boni de Castellane, who had come to America, in those early days, in search of an eligible wife, invented some of the best figures ever devised for the cotillion—though they erred a little in the direction of the ornate. At a later epoch, Harry Lehr, realizing that such elaborate figures were beginning to pall and to bore, introduced another type of them in which amusement and surprise were more in evidence. Let us take any one of his many figures! A girl is seated, in the middle of the ballroom, with a standing cheval-glass before her. Various men are marched in line behind her. Seeing their reflections in the mirror, she refuses one after another of them until a man appears who so suits her fancy that, with a wave of her ostrich-feather fan, she consents to dance with him; after which another girl is plumped down before the mirror, to inspect another row of aspirants. A dozen such figures were employed by Harry Lehr, by Elisha Dyer, and Worthington Whitehouse to give life and variety to the more impressive cotillions of that time.

Waltzes and polkas were the only dances indulged in, though the ball sometimes opened with a formal lancers. At the great Bradley-Martin ball, held at the old Waldorf-Astoria, the festivities began with a formal quadrille (in the manner of the quadrilles sponsored by the Roi Soleil). In that quadrille, the then notables of New York appeared, to slow music, in powdered wigs and fancy-dress; the gentlemen—a little heavy in the middle, a little lean in the shanks—were all in small hose and knee-breeches. That scene, it must be admitted, was one of awesome, not to say ludicrous, solemnity.

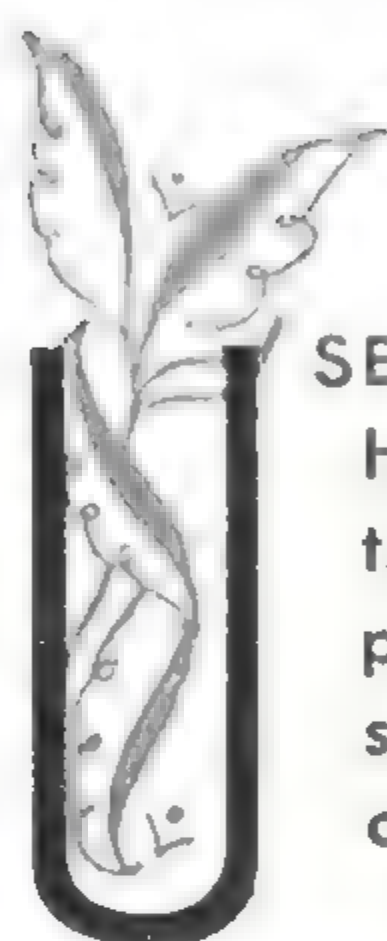
It was a bit of good luck for a man in those days to know a cotillion leader intimately, in order that he could then be sure of getting a ticket from him for a desirable seat at the cotillion—a numbered card which called for a given pair of gilt chairs in the first row of seats. At these dances, two rows of seats were usually necessary, and, for a man to be put into the second row constituted, not, perhaps, complete social ostracism, but certainly indicated a fleck upon one's escutcheon as a gallant and amorist.

The Velvet Ball will show us whether or not young people to-day will tolerate the revival of anything so formal, so full of pomp and circumstance, as a cotillion—with its dreamy waltzes, long suppers, fancy figures, little ribboned favours, gold chairs, bouquets of red roses, and even, perhaps, a noble quadrille, in fancy-dress and periwigs.



# Youth-Molde

The NEW Head Band and Chin Strap that is ELASTIC without rubber and WASHABLE



USE the inexpensive Youth-Molde Head Band (single style) to protect the hair against creams, lotions and powder when making up. It fits snugly around the hairline and gives attractive, comfortable protection.

Use the Youth-Molde combination Head Band and Chin Strap (double style) to keep face and neck young. As a head band it protects the hair. As a chin strap it lifts and supports relaxed, sagging muscles. If you use astringent compresses under the chin, Youth-Molde holds them firmly in place and is infinitely more convenient and satisfactory than towels, gauze or other makeshifts.

Wear Youth-Molde when you read, knit or are otherwise physically relaxed so that the under chin muscles will be lifted and held in place to keep the face young. Youth-Molde may be laundered and lasts indefinitely.

Single style, 50¢ . . . Double style, \$1.00

On sale at the better department and drug stores and smart beauty salons.



**YOUTH-MOLDE HEAD BAND** protects hair from creams, lotions and make-up

## YOUTH-MOLDE HEAD BAND and CHIN STRAP RESTORES YOUTHFUL CONTOUR



**DOUBLE STYLE**—showing quick-action clips



**DOUBLE STYLE**—holding astringent compress



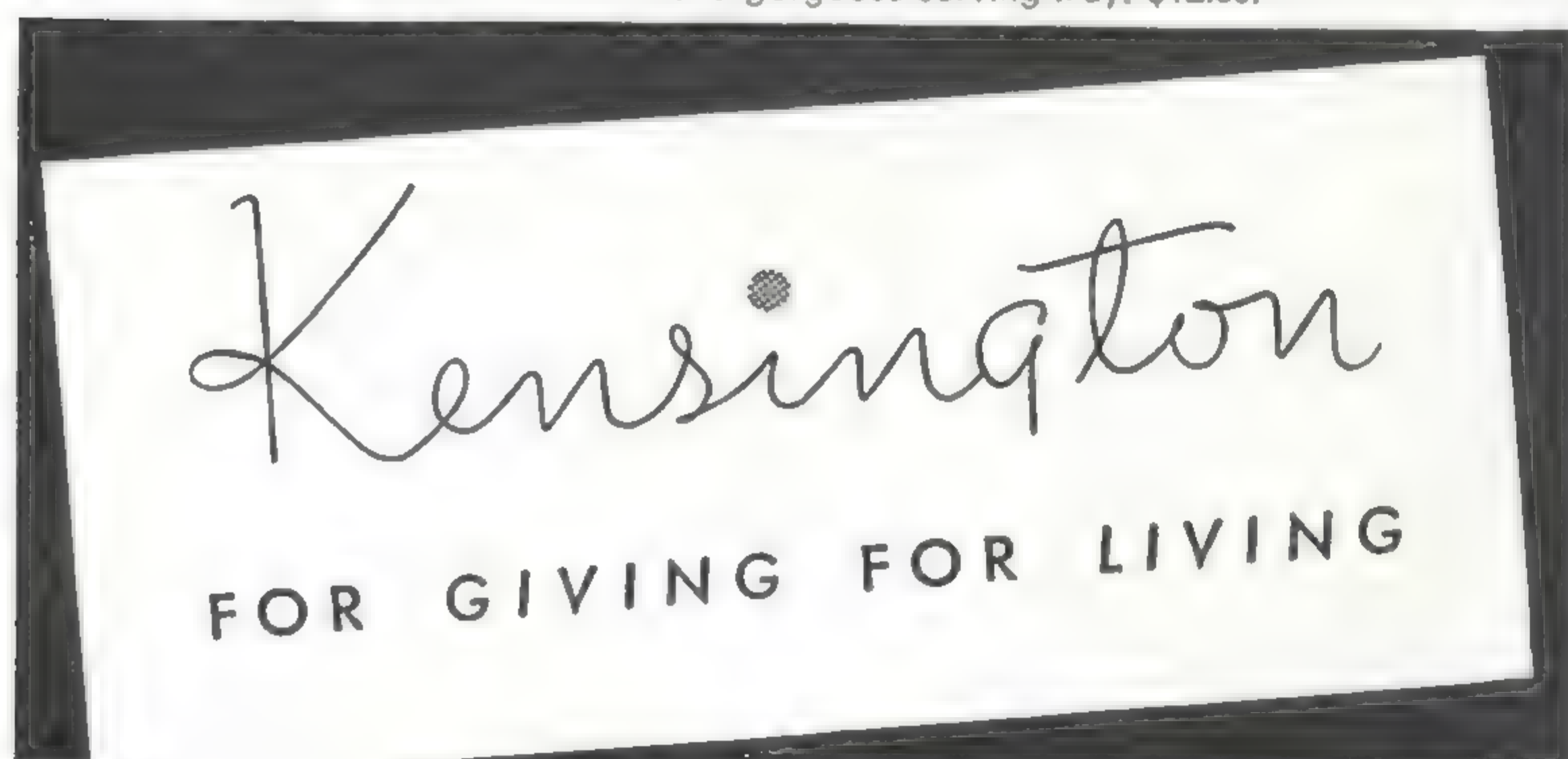
**DOUBLE STYLE**—lifting tired muscles

**BECTON, DICKINSON & CO., RUTHERFORD, NEW JERSEY**

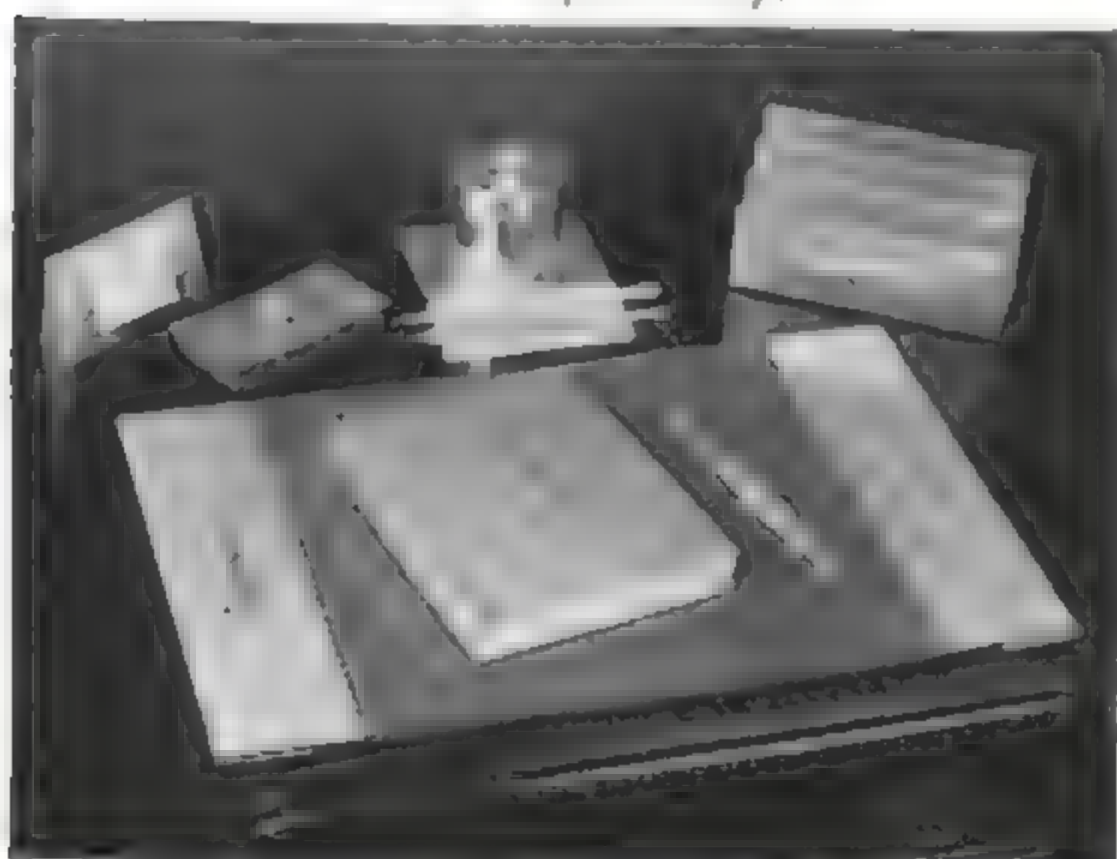




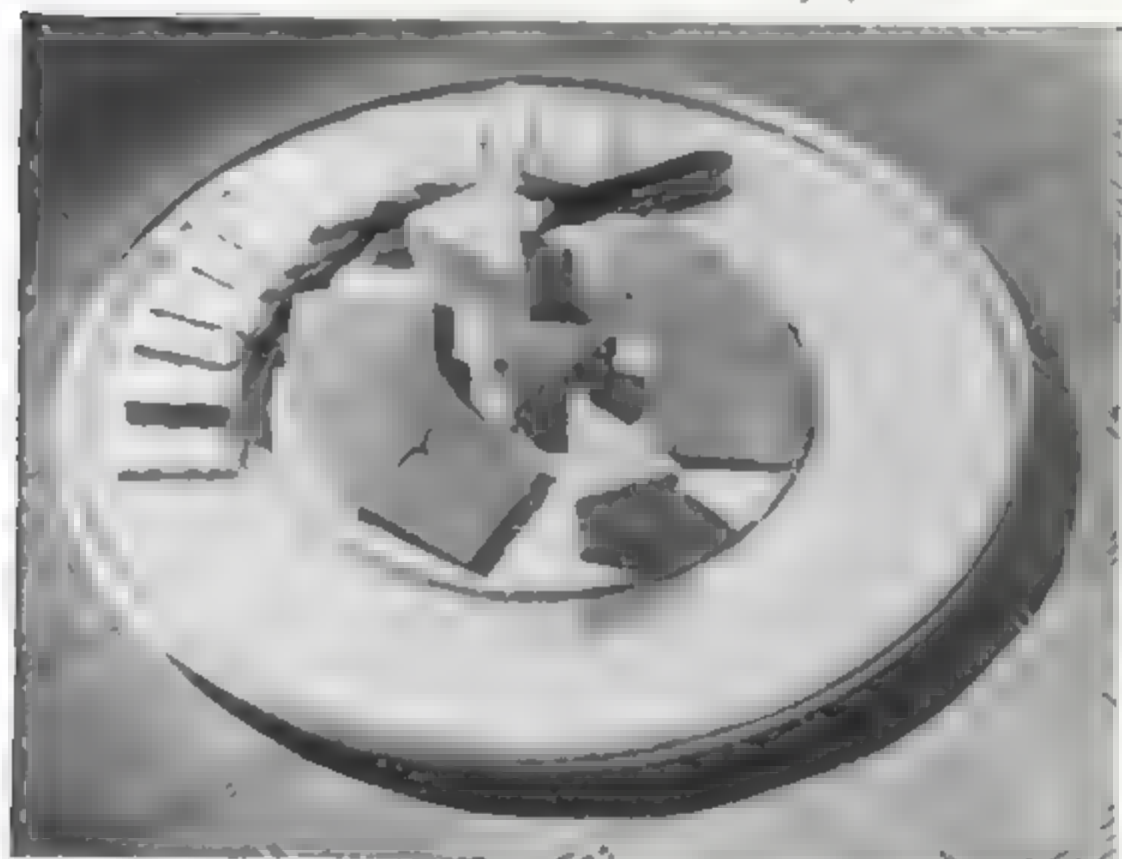
The Clipper Ship Buffet Server: Six compartments. Hardwood panel for bread. All removable to leave gorgeous serving tray. \$12.50.



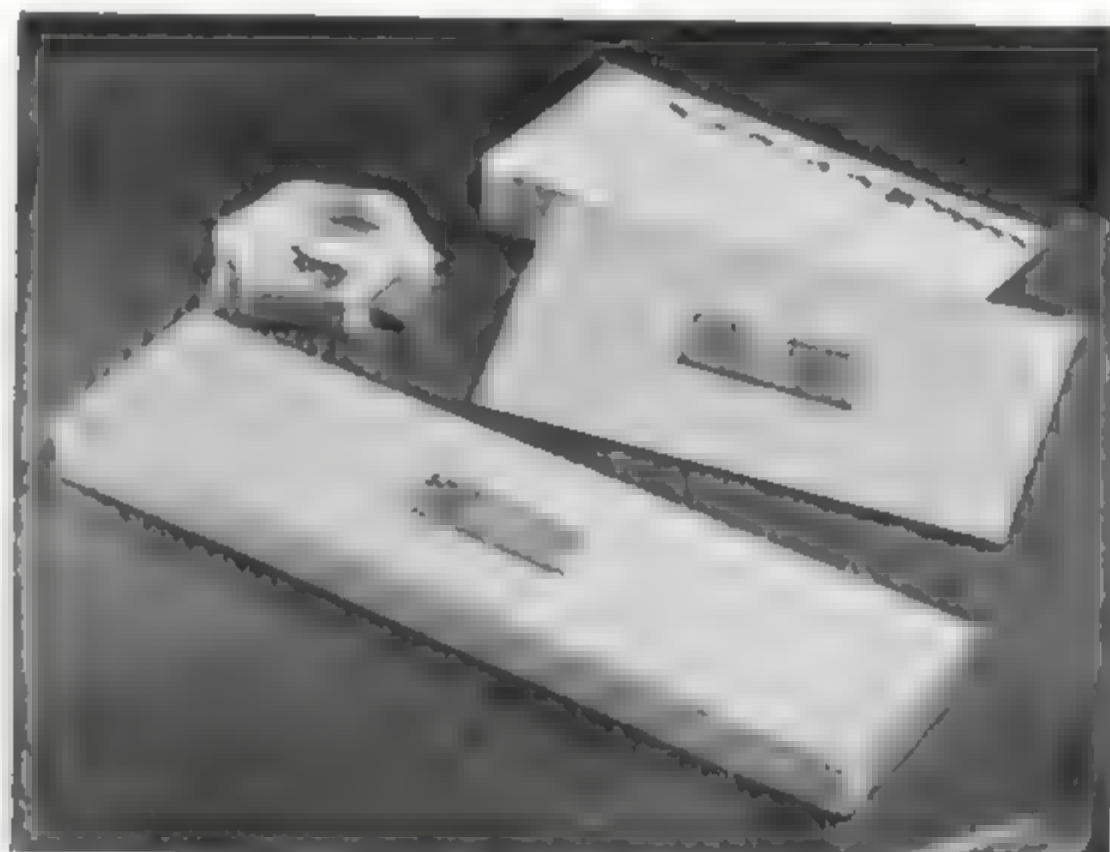
The Waverly Desk Set: Seven pieces; complete, \$24.75; also sold separately.



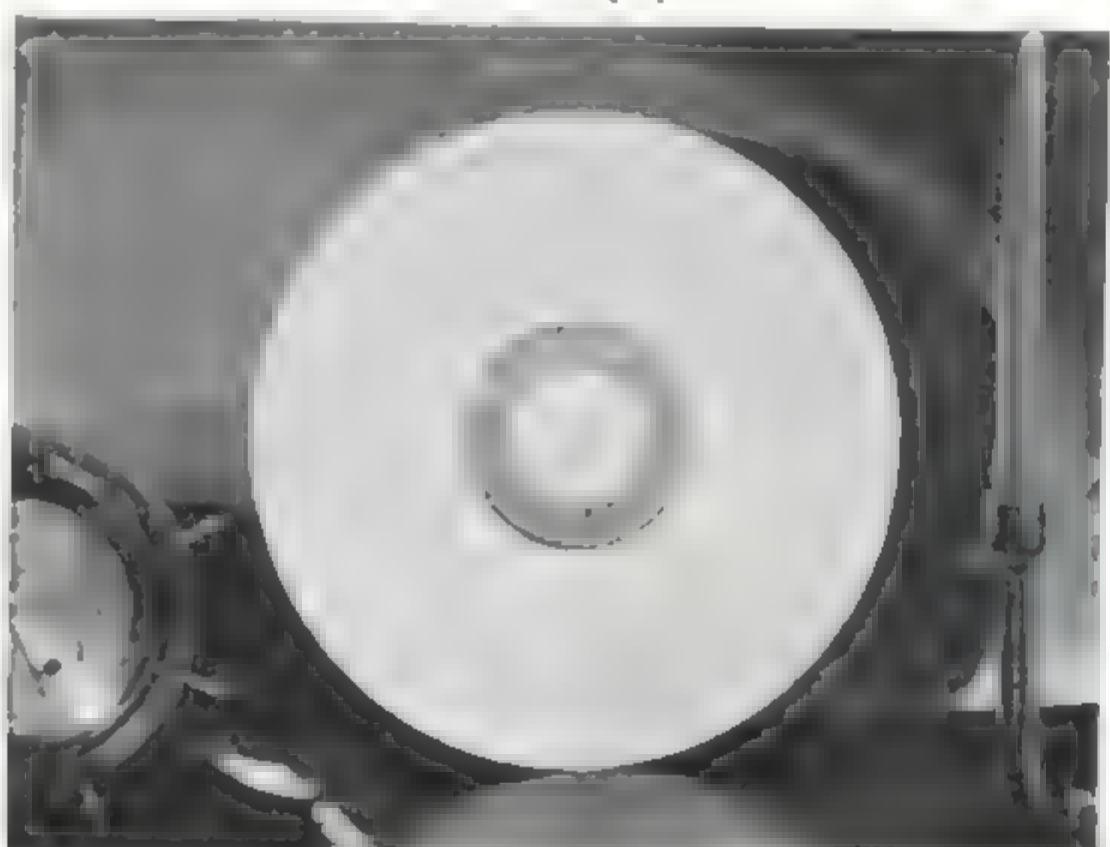
The York Cheese and Cracker Server: Hardwood block, \$5.00.



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## TIPS ON THE BRITISH

By "Him"

IT IS EASY to say, "Oh, tipping is the same the world over—standardized on a ten per cent. basis. After all, porters get roughly the same sum in New York, Paris, or London—so much per piece of luggage." But, in fact, it isn't so: in private houses, as well as in hotels, customs vary all over the world. Who travelling in Germany has not made herself unpopular by failing to realize that when you go to dine you are expected to tip your host's servants? Who following such a custom in England at a dinner-party would not horrify the host?

In England, the manner of tipping is somewhat different from our own—and this goes for the Continent, too. For example, when staying at a hotel in America, it is usual to tip a bell-boy or a floor waiter when he performs a service. But, in England, the usual thing is to give all hotel tips at the end of one's stay. And this may be done in two different ways. One may either give ten (or, if very generous, twelve) per cent. on the total sum of the bill when it is paid, with the instructions that this sum will be distributed among the staff. Or one may give individual tips. The latter, I think, as far as hotels are concerned, is preferable; for if one has stayed any length of time, one is sure to have developed favourites—the people who do the most for one and for whom, in return, one wishes to do the most.

Individual tipping requires, however, much more thought and judgment than tipping on the percentage basis, if one is not to overdo it. For example, the concierge (or hall porter) is responsible for the smooth running of everything in the hotel except the restaurant; he is, consequently, a most important person and usually a very tactful and pleasing one, as well, with an inexhaustible fund of knowledge and a desire to help. He should have a generous tip—a pound, say, for a week's stay at a first-class hotel in London. And, for the same length of time, the same sum of money should be given to him to distribute among his seconds, who include page boys, lift-men, telephone message clerks, and so on. The door-porter who opens your taxi door is the head of another department, and he, and the men under him, should receive, for the same length of time, about half what the hall porter receives.

In another department—that is, on the floor on which you live—there will be the chambermaid, the floor valet, and the floor waiter. The chambermaid should receive in tips at the rate of 1s. a day for her services; the floor waiter, 6d. a day minimum, if he has done nothing more than bring

your breakfast; and the floor valet at the rate of about 2s. a day, if he has really been of great service. The above are not exorbitant tips, but they are sufficient.

People travelling with servants are expected to give rather more. This, as a matter of fact, is rather unfair from the point of view of the traveller, who, since he is provided with his own servants, naturally requires less service from the hotel staff—or for that matter, the country house at which he may be staying. But, nevertheless, it is true that more tipping is required of him; perhaps because it is also true that personal servants, when they are staying in hotels or country houses, are very apt to take a holiday themselves and push a button to repeat an order that has been given to them (a regrettable, but unfailing, habit). However, a few more shillings added to the standard sum is sufficient.

In England or on the Continent, hotel tipping is always done on the day of departure; but the tipping in the restaurant of the hotel, on the other hand, is usually done at the end of each meal—at least in a big London hotel. One may sign the bill, but one leaves a ten per cent. tip. (In a hotel-pension, it is, however, at the end of the week, or the end of the month, that the tipping is done, for, in such a hotel, one would have a regular table and a more or less regular waiter or waitress.)

In a big London hotel, the head waiter is tipped only at the end of one's stay—if at all. But as he, after all, is a very grand person—really one of the most important executives of the hotel—he expects to be tipped only by certain very important people for whom he has done a great deal, and then (Continued on page 128)





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## TIPS ON THE BRITISH

(Continued from page 126) rather largely. I remember an occasion when a guest gave Olivier a tip—the great Olivier, who is the head waiter at the Ritz in Paris. A friend of the guest's said, "My God, how could you do that? No one has ever tipped Olivier, and if it hadn't been Olivier, he would have dropped dead from horror." So don't tip head waiters in great restaurants, unless you are awfully sure about what you are doing.

Then there may be extra people in hotels, like the theatre ticket clerk, who, if he has been of service, may come in for a small tip, too. And all special service—things one may ask for which are out of the ordinary—deserves a generous individual tip.

While taxis in London are quite expensive, the tipping is reasonable: for a ninepenny fare, one gives the driver a shilling in all. That is dear. But for a one-and-threepenny fare, one gives one and six in all. For a one-and-sixpenny fare, one gives two shillings, but for a two-shilling fare, two and six (a half-crown).

Hair-dressers and manicurists are



tipped approximately as follows: if it is Antoine, your hair-dresser gets half a crown (two shillings and sixpence) for a cut and set; the girl who washes your hair, sixpence; the manicurist, sixpence or a shilling (according to your satisfaction); the cloak-room man, sixpence: a formidable list! At lesser hair-dressers, the man's tip varies from one to two shillings, the girl's from sixpence to a shilling, and there is no man to tip for your coat and hat, as you hang it in your cubicle.

At country houses, the tipping is not exorbitant. A bachelor staying over a week-end usually gives 10s. to the butler and 4s. or 5s. to the footman who has looked after him if he has not brought a valet. But if he has brought a valet, he gives the butler a pound—and that is all. You see, here again, a personal servant who should, on principle, save the work of the staff, sets a Rolls-Royce standard for his master. The chauffeur of the house should get a small tip—5s. for example—if he has met the guest at the station, or washed the guest's car, provided the guest has brought no chauffeur.

For a woman alone, the basis of tipping is exactly the same except that she should give 10s. to the maid who has looked after her, where the bachelor only gives 5s. to the footman who has looked after him. Women require



more service as a rule than men—though they are apt to give smaller tips! Of course, if a guest is hunting and has not brought his own servant to do breeches, pink coats, boots, and the like, the tipping must be much more generous, for this is the work of a highly trained man servant—and jolly difficult work, too. At shooting-parties, the men usually bring their valets who act as loaders. But if a loader is provided, he always receives a tip. And his tip and the gamekeeper's tip are all matters which should be discussed with one's host, or with another guest in the house. In fact, always ask when in doubt about tipping, for there is usually a basis in tipping that is followed by most people for all occasions.

When a couple is staying in a country house, the man tips the butler and the chauffeur, and the woman tips only the maid for any personal service she has required. In this case, for the man to give one pound to the butler is sufficient—and perhaps 10s. between the footmen, if there are more than one, and 5s. if only one.

A door-man at a theatre or restaurant to which one goes during the evening in London should never be given more than a shilling, and the attendant in the cloak-room the same: sixpence will be gratefully received. A woman in London does well to remember that the women cloak-room attendants at the big restaurants and clubs know exactly where to direct you to the best hair-dressers, corsetières, masseuses, shops, beauty places, and that a half-crown tip is well expended in exchange for such addresses.

But remember that all tipping is a personal thing, and that tipping out of proportion to one's means does not usually make the impression that the donor desires. Servants the world over have a very shrewd eye for judging other people's pocketbooks and do not expect more than is their due from any individual.





## LONDON LETTER

MONDAY—Muriel Draper (who wrote *Music at Midnight*) turned up at Cecil Beaton's for cocktails, having dropped in on London after a year's sojourn in Moscow, where she lived with nine Soviets in a three-room flat. She was wearing a very chic black straw hat and a pink organdie coat over a black dress. Nearly every one asked her where she got the hat. The answer was *Russia*. (Actually, it had come from Charlie James in London.) But it was a treat to see the expressions on people's faces. You could just see them saying to themselves—"Is this something I haven't heard about! Can one really get clothes like that in Russia? Am I missing something?" and so on.

As a matter of fact, Russia is very much the topic these days. Miss Draper tells a lovely story on herself about the man who, at a dinner-party, politely asked what she thought about Russia. Before replying, she said, "Would you *really* like to know?" "Of course, yes," was the answer. But when she had finished, the room was empty, except for the man to whom she was talking, who couldn't very well get away. What a lovely thing to have a sense of humour!

But people are doing more than just talk about Russia. The Intourist Office at Bush House is crowded with people making inquiries and arrangements about Russian trips. Bill posters announcing the Theatre Festival at Moscow or depicting hunting or boating on the Volga make it all seem very enticing.

When I discussed with Muriel Draper the possibility of going, I asked, "What about clothes?" The answer was that if I went to an official party at the Kremlin (where Madame Litvinoff, the wife of the Foreign Minister and an Englishwoman, is the hostess), I should want tails and a white tie. But if I went before November, until which time no big, official parties take place, I *could* get by with a dinner-jacket, even for dining at Embassies and such places. The trouble is, if I am going by airplane and only allowed thirty pounds of luggage, where shall I put tails *and* dinner-jacket? However, I have a shrewd suspicion that a goodly supply of heavy boots is even more essential.

WEDNESDAY: Noticed in the program of Olga Lynn's recital at Lady Melchett's lovely house in Smith Square that the Autumn Aeolus Concerts would all take place at Londonderry House. (And all the concerts at Lady Wimborne's this year will be made up of programs of English composers, under the direction of Willy Walton.) There isn't any time any longer between seasons. As soon as one is ended, the next is upon us. Think Lady Melchett's new mural decorations in the drawing-room by Glyn Philpot are very fine and effective—a modern treatment of classic subjects. Mulberry House is both beautiful and unusual, with stone and marble door trims, metal doors, and other classical Greek villa architectural attributes. The dining-room is all in stone, and has a metal table and wrought-metal doors, as known to the ancients, which are really very beautiful.

FRIDAY: At Stiebel's, my companion and I invented a game that was great fun. It consisted of allotting the dresses as they came along. A smart black wool suit dress, with interlacing of black satin ribbon, to Lady Plunkett. To Lady Brownlow went a trailing dark green tea-gown with long sleeves and a neck-line very low at the back and circled with huge glass jewels.

Speaking of jewels reminds me how overwhelmingly aquamarines have become the bride's delight. Nothing in the way of jewellery in recent years has gone so big as the craze for aquamarines. Practically every bride this season has had a dazzling collection of aquamarines in the jewellery vitrine among her wedding presents. Lady Curzon wore her aquamarine-and-diamond tiara, a wedding present, to hold her wedding veil, and she had more of the same to match among her wedding presents of jewellery. Lady Daphne Straight also had an aquamarine-and-diamond tiara, bracelets, and earrings among her presents. So did Lady Duff-Assheton-Smith—all, in fact, of the recent blond brides. Lady Warrender, too, has a lovely necklace of diamonds with big aquamarines set at intervals, earrings, a bracelet, and one very large stone set in a brooch. These should be worn in sets, you know—like the Victorian parure of garnets or amethysts—and, as aquamarines are semi-precious stones, one can go in for them in a big way. The latest discovery (by Cartier, who put aquamarines on the map) is that topazes, both dark and light, are just as effective for brunettes as aquamarines are for blondes.

SEASON'S END: Among the last parties of the season were two for the Russian Ballet. The Lawsons gave a swimming party for them in the country, and the feats those dancers performed in the pool were more wonderful than anything they ever do on the stage. Some of the men can stand in the water and jump right out of the pool on to the grass. They all ran down the side of the hill and made beautiful dives, and, standing all together on the edge of the pool, they took off at the same moment like some rehearsed movement—even one little chap who couldn't swim, but who was so trained to obey that he went in just the same, and had to be fished out.

The Oswald Birleys gave a party for the ballet in their studio and garden, and all the stars came and sat round the tables singing to the accompaniment of gipsy musicians (lots of them can sing as well as dance); it made the evening the gayest of the London season. But the star of the party was the Baron Frederick d'Erlanger, whose new ballet *Les Cent Baisers* had its first night at Covent Garden. This was almost the last of the really wonderful parties of the never-to-be-forgotten London season now past—a season made doubly wonderful by the Jubilee trappings and the activities of the Court. Men in splendid uniforms, women dressed for Court balls, and decorations worn nightly throughout the season made a picturesque background for the London Season. "LONDONER"





## NEW LINES

Simple, beautiful dresses, worn with giant jewels, is a rule of chic that's laid down pictorially on pages 78 and 79, as well as in the sketches here and on page 131. Left: Molyneux's afternoon dress of sun-pleated black wool crêpe (John Wanamaker; I. Magnin), with Herz's diamond-and-crystal clips



Schiaparelli's black crêpe dress (left, above), braided as a hand-master's tunic with black and white soutache (from Russeks). Schiaparelli makes the second frock of black silk jersey; then contradicts its severity with a froth of white lace (from the Salon de Couture, Bonwit Teller)

The rippling neck-line of Worth's black satin dress (sketched at the left) would be a distinguished setting for a large, important clip of gold and yellow diamonds. Herz has a clip like this—jagged as an iceberg and magnificent to wear as a single jewel. The dress is from John Wanamaker



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## FROM PARIS

Chanel cuts collars in threes for the dress of fine black wool at the right. Two white collars over one in black, with gold buttons and a wide patent leather belt, are the trimming (from Salon Moderne, Saks-Fifth Avenue). This is the type of costume which you can trot around town in the whole day long



Left, above: Maggy Rouff uses fine black jersey like a sculptor, in this dress (from Jay-Thorp). It's clamped at the neck with one huge clip. Next, another Maggy Rouff model, of black silk jersey gathered at the neck and sleeves (Jay-Thorp) and clipped with a huge, jewel-encrusted plume

The entire movement of Piguet's red heavy sheer crêpe dress, above, right, depends on the twisted folds at the waist (Best; I. Magnin). A pair of jumbo sleeves and a demure white collar are the touches of talent on Piguet's black crêpe dress, right. It's from Bergdorf Goodman



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## THE PROOF OF THE PUDDING

IF EVER there was an Anglo-Saxon dessert, it is pudding. The very word calls up visions of roast suckling pig, of burning brandy sauce, of hearty British meals in an age when overweight seems to have been courted instead of dreaded. And now it appears that puddings are coming back. Not—Heaven forbid—the soggy, solid cannon-balls of our Georgian and Victorian forbears; but puddings nevertheless, still the most satisfactory form of dessert known to man. Dabs of ices, foamy nothings, saccharine confections have dominated our tables long enough, fortified in their supremacy by the twentieth-century fetish of balanced diet and correct food combinations. And further fortified by the dearth, during Prohibition (the Epicure's nightmare), of the proper ingredients for sauces; and still further by the fact that their ascetic simplicity allowed the cook to give her undivided attention to the main course. But now we have begun, not to balance our diets less, but to balance our courses more evenly; sometimes to subordinate all the preliminaries to the finale, and to finish off a light, simple meal with a triumphant dessert, such as one of the following.

A dessert which uses either fresh or preserved cherries is this:

### CHERRY BATTER PUDDING

3 cupfuls cherries  
1 tablespoonful butter  
2 eggs  
1 pint milk  
4 cupfuls sifted flour

Stone the cherries (if they are fresh). Beat the eggs until they are light. Melt the butter and strain in, also the milk. Then stir in the flour and lastly the cherries, well dredged with flour. Turn into a greased mould and steam three hours. Serve with hard sauce.

A quickly prepared concoction of attractive appearance is Chocolate Whip. It is lighter than many of the revived puddings, and one that will be appreciated by all ages.

### CHOCOLATE WHIP

2 squares unsweetened chocolate  
4 tablespoonfuls hot water  
¼ cupful milk  
4 tablespoonfuls sugar  
1 cupful cream  
2 eggs  
Cinnamon

Put the chocolate in a double boiler. Add the sugar and hot water, stirring until the mixture is smooth, then add the cream and milk and stir until the mixture boils. Add the beaten yolks of the two eggs. Boil again until thick, then add a pinch of cinnamon and the well-beaten egg whites. Boil ten minutes longer and serve hot or cold.

A delicious dessert, suitable for luncheons or small dinners, is Chestnut Fancy.

### CHESTNUT FANCY

2 pounds of chestnuts  
Yolks of 2 well-cooked eggs  
2 ounces of chocolate  
Sugar to taste  
Whipped Cream

Boil the chestnuts until they are soft enough to shell. Then peel and press them through a sieve. Soften the chocolate in the oven and pass it through a sieve. Then mix the chocolate with the chestnuts. Put the yolks of the eggs through the sieve and add them

to the mixture. Then add sugar to taste. Mix all the ingredients together and press through a wire sieve directly in a border onto the serving-dish. Fill the centre of the ring with whipped cream that is slightly sweetened.

Decidedly rich in their composition are the two following fruit puddings, but because of the long cooking process required, both are perfectly digestible, and either makes a delightful climax to the informal dinner.

### DATE PUDDING

¾ cupful butter, creamed  
1 cupful granulated sugar  
1 cupful chopped dates  
1 cupful nut meats, chopped  
3 eggs  
1 cupful milk  
3 tablespoonfuls pastry flour  
½ teaspoonful baking-powder

Combine in the order given, and bake slowly for one hour. Serve either hot or cold, with whipped cream or citron-flavoured lemon sauce.

### FIG PUDDING

½ pound finely chopped figs  
½ cupful chopped beef suet  
1 cupful milk  
2½ cupfuls bread-crumbs  
½ cupful sugar  
2 eggs  
½ teaspoonful salt

Cream the suet with a wooden spoon. Then add the chopped figs. Soak the bread-crumbs in milk; add the well-beaten eggs, sugar, and salt, and combine with the figs. Turn into a buttered mould and steam the pudding for three hours. For sauce, boil two cupfuls of molasses and two tablespoonfuls of butter for three minutes. Remove from the fire and add two tablespoonfuls of lemon-juice.

Practically every chef knows how to prepare that contradictory dainty, Baked Alaska; but for the benefit of cooks who have never tried it, it may be said that the mixture is a simple one. It does, however, require exact following of the rules and prompt serving when the baking process is over.

### BAKED ALASKA

6 egg whites  
1 mould ice-cream  
6 tablespoonfuls powdered sugar  
1 layer of sponge-cake

Beat the egg whites until they are stiff and stir in the sugar gradually. Cover a board with white paper. Lay the sponge-cake on top of this, and turn the ice-cream out of the mould onto the cake. Cover the ice-cream and cake with meringue, spread evenly over the top and sides, so that every spot of exposed surface is covered. Place on the grill and brown quickly in a very hot oven. Slip from the paper to a serving-dish and serve at once.

Here is a recipe which demands many ingredients, but produces a rich and satisfying result.

### ENGLISH PLUM PUDDING

1 pound currants  
1 pound raisins  
2 pounds bread-crumbs  
1 pound suet  
1 cupful flour  
6 eggs  
¼ pound citron  
1 glass of cider  
1 bottle of beer  
1 cupful of milk  
1 pound sugar  
¼ pound of lemon-peel

Wash and dry currants and raisins. Chop the (Continued on page 133)

A N D U V I A



## THE PROOF OF THE PUDDING

(CONTINUED FROM PAGE 132)

suet thoroughly until it is very small. Slice the citron and lemon-peel very fine; crumb the bread, then mix these ingredients together. Whip the eggs (whites and yolks together) and add them to the mixture. Add liquids and mix thoroughly. Place in a form or cloth, which has been greased on the inside. Boil from three to four hours. This pudding is better if it is made at least a week before it is to be used, and laid up to dry. Before serving, boil again, to heat, and serve with hard sauce. This recipe makes one pound of pudding.

## WALNUT PUDDING

2 cupfuls of powdered sugar  
6 eggs  
1 cupful of chopped walnuts  
¾ cupful of farina  
¾ cupful bread-crumbs

Beat the yolks of the eggs until they are very light. Add the sugar and beat again. Add farina and bread-crumbs. Beat again. Then add the chopped walnuts and lastly, fold in the well-beaten whites of the eggs. Add one teaspoonful of vanilla.

Grease and dredge with flour two cake-pans. Fill with the mixture and bake in a slow oven for thirty minutes. Whip one pintful of cream until stiff. Sweeten to taste, and spread it between the layers and on top of the cake, and serve.

Here is a recipe for that delectable Southern dessert, Pecan Pie.

## PECAN PIE

4 egg yolks  
3 tablespoonfuls of flour  
1 cupful of chopped pecans  
1 cupful of sugar  
1 cupful of thin cream  
½ teaspoonful of vanilla  
A small lump of butter

Cook the beaten egg yolks, sugar, flour, cream, butter, and a pinch of salt in a double-boiler until they are thick. Add the vanilla flavouring, and when the mixture is cool, add the chopped nuts. Line a pie-pan with light pastry and bake. Then fill the pastry shell with the pie filling, topped with a meringue made from three well-beaten egg whites, three tablespoonfuls of sugar, one-quarter teaspoonful of baking-powder, and a dash of vanilla. Sprinkle the meringue with chopped pecan meats and brown in the oven.

## LEMON SOUFFLÉ

Beat five egg yolks to a thick cream. Add one cupful of granulated sugar very slowly, beating the mixture all the while. Add the grated rind and juice of one lemon. Beat five egg whites as stiff as possible and fold them into the mixture. Turn into a buttered mould or pan. Set the pan in another partly filled with boiling water and bake in a moderate oven for thirty-five minutes. Serve the soufflé at once.

The sauce is made by creaming one-quarter of a cupful of butter with one-half a cupful of powdered sugar. Add two tablespoonfuls of milk or cream that has been mixed with one teaspoonful of vanilla and one teaspoonful of brandy (added a drop at a time to prevent curdling). Put the sauce in a serving bowl and dust with nutmeg.

## COCOANUT CHESS CAKE

Grate one fresh cocoanut. Boil one pound of sugar for fifteen minutes with two-thirds of a pint of water. Stir in the grated cocoanut, and boil fifteen minutes longer. While the mixture is warm, stir in one-quarter pound of butter and the yolks of seven eggs, well beaten. Bake in patty pans lined with pastry. If prepared cocoanut is used, use one and one-half cupfuls.

## MOLASSES PIE

4 egg yolks  
A pinch of salt  
3 tablespoonfuls of melted butter  
Nutmeg, ginger, and cinnamon to taste  
1 cupful of brown sugar  
1 cupful of black molasses  
1 tablespoonful of flour

Beat the eggs. Mix them with the remainder of the ingredients. Add the well-beaten whites of two eggs and put the mixture into a pastry shell and bake. Make a meringue of the other two egg whites, two tablespoonfuls of sugar, one-quarter teaspoonful of baking-powder. Cover the pie with this meringue and brown in the oven.

## WASHINGTON PIE

2 eggs  
1 cupful sugar  
½ teaspoonful vanilla  
A few drops almond extract  
1 cupful flour (measured before sifting)  
A pinch of salt  
2 teaspoonfuls baking-powder  
Grated rind and juice of 1 lemon  
¾ cupful cold water

Beat the yolks of the eggs until they are very light. Add one-half the amount of sugar to the yolks and beat together. Add water with the flavouring and remainder of the sugar added to it. Beat the mixture well. Add well-beaten egg whites; fold in the flour, which has been sifted three times, with the salt and baking-powder. Pour into a lightly greased and floured pie-pan and bake in a slow oven. Bake until the cake shrinks from the side of the pan. Let the cake remain in the pan until it is cold.

When cold, cut a line around the top of the cake one-half inch from the edge. Run a knife under the top and lift it out. Have ready a filling made of one egg, one cupful of sugar, the juice and grated rind of one lemon, three apples peeled and grated, all of which have been cooked together until thick as cream, and then cooled. Put the filling into the bottom part of the cake shell; cover with one cupful of slightly sweetened whipped cream, and put on the cake top that was cut out. Dust with powdered sugar and serve.

## RAISIN-NUT PIE

1 cupful raisins  
1 cupful pecans  
3 egg yolks  
1 cupful sugar  
1½ cupfuls milk  
3 level tablespoonfuls flour

Melt the sugar in a pan until golden brown. Add the milk, boiling hot, and the raisins. When the mixture is cool, add the beaten egg yolks, then thicken the mixture with flour, add a pinch of salt, a little vanilla, and a dash of cinnamon. Add the nuts, chopped fine.

Bake a flaky pie crust. Put in the filling and cover with a meringue made with two well-beaten egg whites and one-quarter teaspoonful of baking-powder. Sprinkle the meringue with chopped pecans and brown in the oven.

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## NIAS, THE ISLAND OF GOLD

By The Baroness Ravensdale

A NAME to conjure with! What secret does this lovely tropical island hold, lying off Sumatra, with its white sand beaches, its sapphire coves and waving palm-trees, concealing a people of unprobed mystery and thrill? Who knows anything of the history of these fantastic people? The natives themselves can explain nothing, and the Dutch officials are equally nonplussed by a wall of silence.

You climb a narrow path of finely placed paving-stones through tropical glades to emerge in the unbelievable village of Orahili. You are then in a mad dream world of mediæval knights, fully clothed in sixteenth-century armour. Where did it come from? A great paved street stretches into breathless distance with a long row of houses on either side. Like sable boats against a vivid green ocean of majestic trees, the houses float nobly on colossal piles with sweeping, thatched roofs that conceal the long barred windows facing the entire front of the house. Hundreds of faces with piercing eyes were pressed against those apertures, avidly gazing on the white people who had come for the first time to visit the island. None of the women were allowed out, and the chiefs kept their wives locked up during the passing of the curious white strangers.

In the centre of the great paved highway stands the ten-foot jumping stone—the lads of the village keep their bodies fit by this fearsome exercise. In bygone days, they were always ready for raids, battles, and head-hunting.

### NATIVES IN ARMOUR

But who were these amazing creatures lining up in rows for a war-dance? They were mediæval warriors, crusaders in armour and helmets. Who brought these suits to Nias? Portuguese explorers in the sixteenth century, so they suggest. But the native has interwoven his own fancy, and now the black lacquered coats of armour in tin and iron have dragons' tails rushing down the centre of the back, with gold inlay and leather patterning. Head-dresses are the natives' glory. Attached to the simple iron helmet, plumes of palm-leaves float in the wind, cut-out figures on cloth dance wildly in the air, and gold—gold in all its dazzlement—glitters everywhere. Gold plumes, gold aigrettes, gold flowers, thin and pliable as wax—even gold moustaches twirl fiercely from the upper lips of some of the warriors. Wondrous carved gold earrings hang from the right ear, with the lobe hanging almost to the neck. All these natives wear the smooth black circular-necklace made of polished cocoanut rind, the sign of the successful head-hunter in bloody encounters with tribal enemies. These incredible fighters carry brown wooden shields and long murderous spears. Short swords in beautiful silver-and-gold carved sheaths hang from their waists, with a gigantic football sticking out from the hilt, studded with boars' tusks. From these fiendish teeth peep out a mass of tiny china buttons, bits of crystal glass balls, china dolls, and tiny carved wooden heads. What a crushing weapon to meet in battle! These men dance in a

great circle with a stamping rhythm, rattling and waving their spears to a weird chanting broken at intervals by a blood-curdling war-whoop. Individual warriors dash out with mighty leaps, hitting their knees and toes against the shields. With glaring eyes, savage facial grimaces, and bared teeth, they act out the process of disembowelling their victim. In a series of leaps and bounds, they angle for position, stabbing fiercely at the imaginary enemy. Casting the spear suddenly aside, they then unsheathe the sword, rushing in with a series of devastating stabs round the body. Loud applause from the waiting competitors greets these electrifying mock contests.

### THE CHIEF'S "PALACE"

We were in a fairy world of children's cannons and guns. The chief of Orahili posed with immense pride, holding a finely inlaid ivory-and-gold harquebus of great age with two of his warriors clasping small brass cannons on either side of him. With a gracious bow, he waved us into his house, a marvel of construction, standing on huge wooden piles. From it came the most wonderful booming. Groping under these colossal beams, we found that the entrance is in the centre of the building. A narrow wooden ladder led us into a magnificent living chamber of high and spacious proportions. A long seat, made of planks, wide and smooth and polished like mahogany, ran the entire length below the barred window. Where did these planks come from? How did this primitive people have such knowledge of wood building, cutting and carving? The beamed floor gleamed smooth and slippery like parquet. Opposite the window was a long low fireplace with a great bowl simmering over the embers. Everything shone spotless, regal, sombre. Hanging from the wall were gigantic sacred drums and gongs in all sizes and shapes. These were beaten by innumerable youths who produced a cacophony of soul-stirring sounds with a variety of drumsticks. The chief permitted us to visit his wife and women-folk. They stood wondering, hesitating, until gifts of mirrors from our purses wreathed their faces in smiles of delirious delight and their babies clutched them in dumb astonishment.

### NATIVE BARTER

These simple people had never looked on so many white people before. Their delight in photography was childlike. They scarcely knew the value of money as they bartered in kind; matches, cigarettes, and our used camera spools intoxicated them with joy. They had even constructed bamboo chairs to carry infirm passengers up the precipitous mountain paths. The paving-stones were like glass to walk on, and the last flight of narrow steps rose sheer for about eighty feet, a magnificent approach to the neighbouring village of Bawomataluo. There the chief's house was even more magnificent, with finely carved wooden idols and heads below the eaves. Superb ancestor stones in front of the entrance (Continued on page 135)

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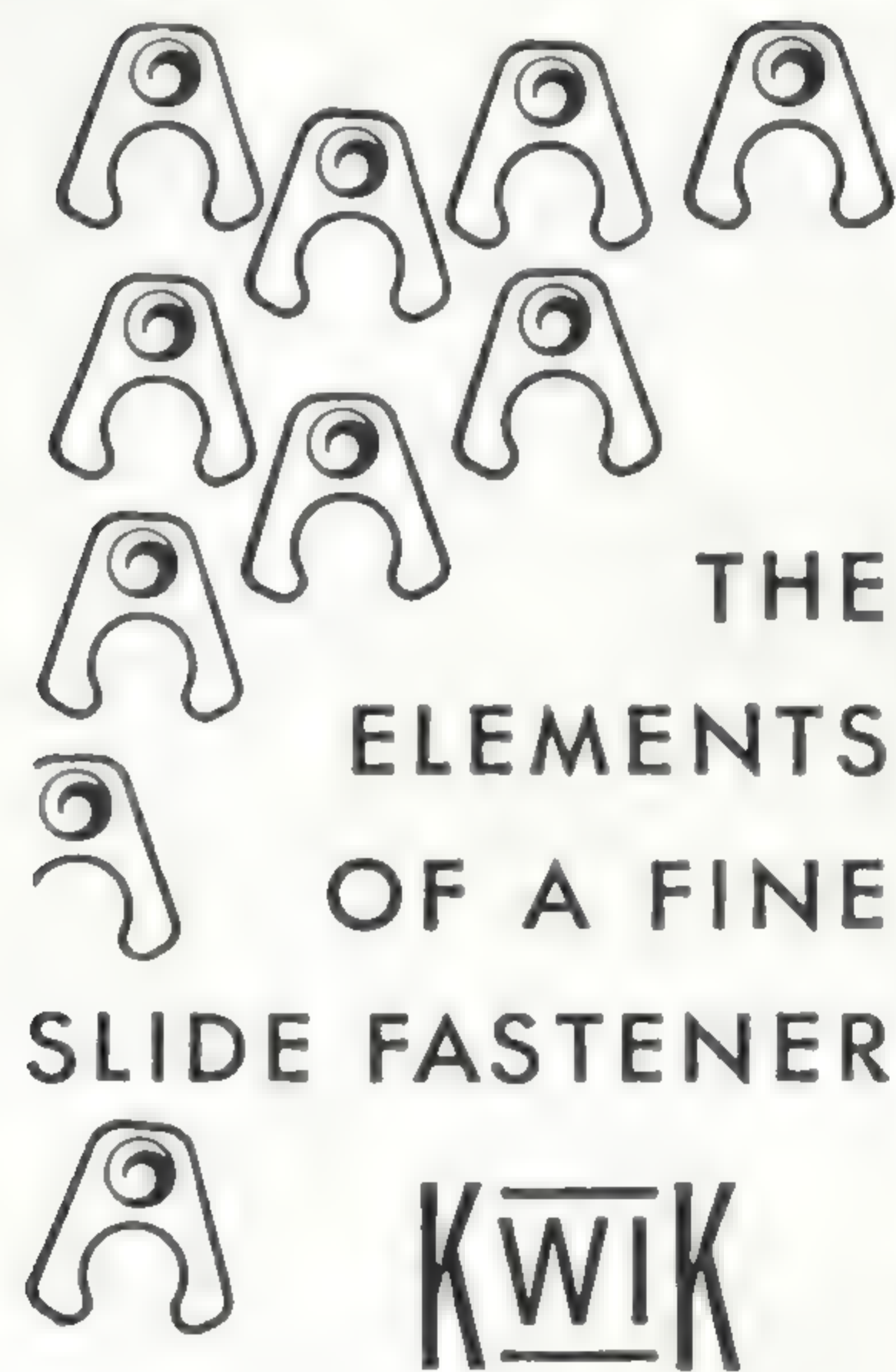
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## NIAS, THE ISLAND OF GOLD

(CONTINUED FROM PAGE 134)



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were exquisitely carved in Gothic designs. Some of these stones took two years to carry up from the river bed.

The natives bury the dead under the stones, and their spirits are supposed to emerge and use the stones for pleasant conversation. In the great communal chamber are rows of tiny blackened wooden idols. Long, delicate twines of rope trail from the ancestor stones through the big window and are tied to the idols. The spirits of the departed can thus gain access to their old homes and live, sit, and sleep with their families through the bodies of the idols that stand on the narrow shelves. The walls have finely decorated panels with coats of arms; one had two delicately carved thrones topped with the sacred umbrella, informing you that this was the house of the great chief and his wife. His throne was the higher, hers was the lower.

The women do all the heavy work on the island, but if a wife fights with her husband and turns him out of house and home, he is taboo and ostracized by the entire village. Hundreds of boars' tusks and jaw-bones line the upper walls and cross-beams, in serried ranks. Colossal vivid-hued plates hang in rope baskets for tribal feasts. They are of Chinese design. How did the natives come by them? Fantastic gnarled and bent old men sit on these ancestral stones, gossiping endlessly. What do they know of their ancestry? None of them can tell you how they came by their armour, the meaning of the dances or their traditions. What a responsibility to be the first cruising ship to visit this island! How charged with horror the faint trumpet blast of incoming commercialism.

## BREATH OF EUROPE

As we returned along these splendid paved streets, we felt thousands of inquisitive questioning eyes burning into our very souls. A few women were about, with lovely flower-like faces, pale in colour, Mongolian in type, with pearly teeth and radiant smiles.

Already the devastating breath of Europeanism was there in the Chief of Bawomataluo, triumphant in white ducks and solar topi. In the jumping contest, how unattractive was the youth in blue serge trousers and white shirt,

compared with the glorious brown rippling bodies of the other contestants, with only twisted cloths round their finely moulded hips. None of the young boys were allowed to follow us beyond the entrance to the village. Their elders restrained them from pursuing the contaminating strangers.

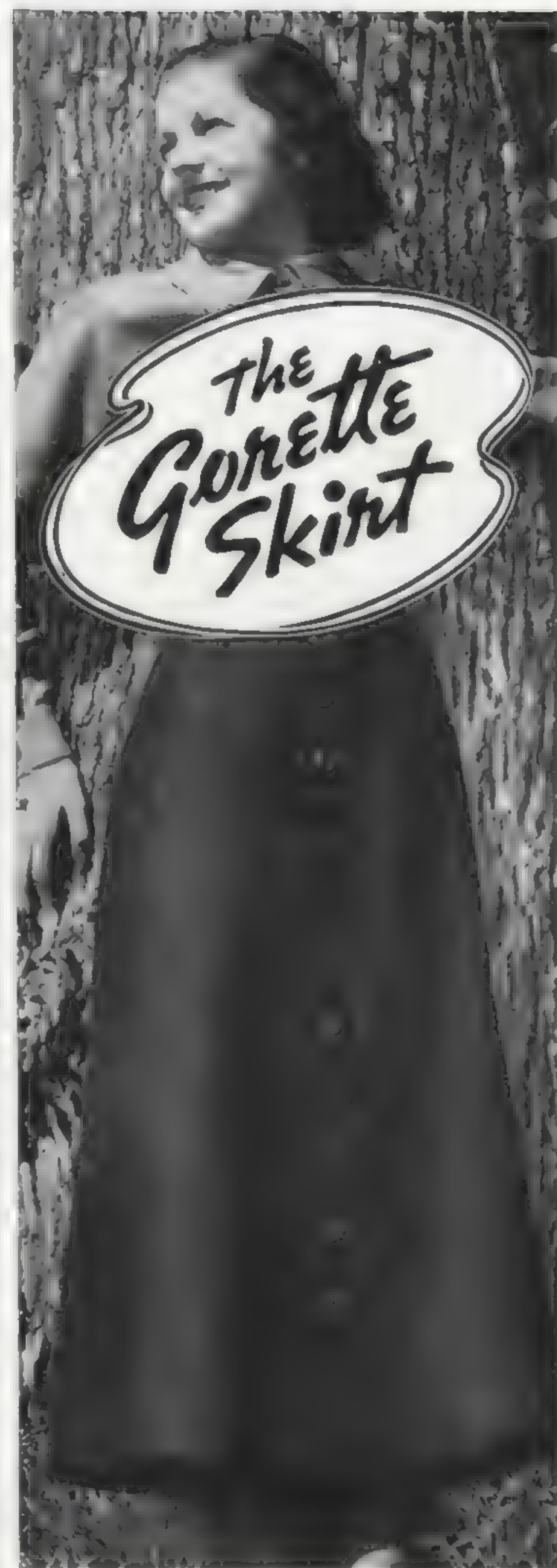
Was it possible that these people, swarming in their tiny stores in the narrow main street of the harbour, were laughing at our ridiculous selves, in unadulterated glee like giggling children? What land is left where an orange that I gave to a little boy would be looked on with awe? (I had to explain the process of devouring the orange by facial grimaces.) A few yards farther on, I gave two red apples to another little fellow. He had no idea what they were. My last mirror went to another enchanted mother with a baby in her arms. The local policeman doubtfully nibbled at my chicken sandwiches amidst roars of delight.

## THE INEVITABLE

But all too soon this simplicity will fade; the bargaining and selling to tourists of the lovely gold work of the island will demoralize a people still untouched by the devastating effects of the white supremacy. (These gentle people even thought our arrival meant America had come to conquer the island!) The dances will be commercialized and performed for gain; the bursting fat hogs that are tied to posts all down the streets—evidence of the great feast coming on that night—will not, in future, follow a religious festival or tribal victory. They will sate the stomachs of natives paid to perform for tourists, with the heart gone out of their art. Thus will be lost to the world the true history of the mystery island of the Dutch East Indies. May her people, her traditions, her customs be treated with reverence by incoming visitors. It is one of the last islands yet unspoiled by the ravages of the white race. I feel guilty myself of being the first to approach on the *Stella Polaris*, ploughing her way past the lovely South Sea Islands of Bora Bora, Rarotonga and Pago Pago to Bali Jara and Sumatra, ending with this last breathtaking revelation, Nias, the Island of Gold.

## TO OUR CONTRIBUTORS

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## ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on costume and fashion; on household decoration; on shops dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

#### RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of totally unrelated questions, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Miss D. P. T.: What is the correct distance from the ground for dresses for general daytime wear, for more formal afternoon wear, and for informal evening gowns or cocktail dresses for occasions when the men don't dress?

Ans.: Dresses for general daytime wear should be twelve to thirteen and a half inches from the ground; for formal afternoon frocks (not, however, the cocktail type of dress), the distance is about twelve inches; for cocktail dresses or informal dinner-dresses, ten inches. Sports clothes should be thirteen to fourteen inches from the ground, and top-coats about an inch longer than the dress they are worn over. All of these lengths, however, are for women of average height. If you are very tall or very short, your skirt length should be modified accordingly.

As you see by this, your informal evening clothes may be either the ten-inch afternoon length, or the usual ankle- or floor-length dinner-dress, depending entirely upon the occasion.

Mrs. B. S. B.: I am being married in December, for the second time, and have several questions I should like to have answered. In the first place, how should my wedding invitations be worded? I am being married in church, in the presence of a few close friends. Would it be correct for me to have a maid of honour? And what sort of wedding-dress would you suggest? Of course, I am not wearing white, but I am not certain what colour would be smartest and most appropriate.

Ans.: Your wedding invitations should read as follows:

Mr. and Mrs. John Stewart  
request the honour of your presence  
at the marriage of their daughter  
Beatrice Stewart Blaine  
to, etc.

It would not be correct, according to the best social usage, for you to have a maid of honour. Attendants are always dispensed with at a second marriage, no matter how large an affair it may be.

For your wedding-dress, we suggest an ankle-length frock, or one that is the new formal afternoon length—about ten inches from the floor, of

crêpe or velvet, in dark green, sapphire-blue, a deep wine-red, copper colour, or perhaps grey. With this, a small turban of twisted velvet or crêpe to match would be charming.

Mrs. H. S.: I have recently moved to New York from a very small town in New England, and I find that some of the customs of my husband's family are unknown to me. Will you tell me whether at a formal dinner it is correct to put ash-trays on the table? I have some small silver ones that would be quite appropriate, but I am uncertain of the correct custom. And may one refuse a dish that is passed? Also, if liqueurs are served after dinner, are they served by the waitress when she serves the coffee, or are they served separately—by her, or by me, or by my husband? I should appreciate very much an answer to these questions.

Ans.: It is quite correct to put ash-trays on a dinner-table no matter how formal the dinner. Your small silver ash-trays, if they are not more than two inches or so across, are quite appropriate, provided that there are enough of them to accommodate at least every two guests.

It is quite allowable to refuse a dish that is passed at a formal dinner. It is not polite to refuse a dish at a less formal dinner or lunch, only because it is apt to be conspicuous. If the food disagrees with you, you may always take some and not eat it. This, of course, does not include second passings of anything. And it is not necessary to take sauces or jellies that one does not want.

Liqueurs at a formal dinner are usually passed by a servant immediately after the coffee. At a less formal dinner, the host may offer his guests liqueurs, even if the coffee has been passed by a servant.

Mrs. L. M. W.: My sister, her husband, and their daughter have moved to the city in which I live. Their daughter—my niece—is just six months older than my own daughter, who makes her debut this winter. Since my sister knows so few people here as yet, I should like to bring out both girls together. In this case, how should the invitations read? I am planning a tea-dance for both older and younger guests. Will you also tell me whether in your opinion it would be best for the two girls to dress alike? One is dark, and one is blonde, but they are nearly the same size. Is it still considered necessary for a debutante to wear white at her own coming-out party?

Ans.: The invitations should read:

Mr. and Mrs. Lewis Blank  
Mr. and Mrs. Robert Grey  
Miss Lucy Blank  
Miss Elsie Grey  
will be at home  
on Monday, December, etc.

It is no longer considered at all necessary for debutantes to wear white. In your case, this is especially to be thought of, since you are giving a tea-dance. Cocktail or formal afternoon frocks, of crêpe, velvet, or lamé, would be appropriate and smart. It would also be better for each girl to wear the dress that best suits her, both as to colour and fabric, rather than to select dresses exactly alike.

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## REHEARSAL FOR WINTER

(CONTINUED FROM PAGE 59)

of beasts and most gallant of men have a colour and dash unequalled by other social functions. Perhaps because they revive our faith, temporarily at least, in a masculinity that appears to be waning.

The first Junior Assembly will be held on December 6. The Beaux Arts Ball ("Fête in India") on December 16; and the Hope Farm Benefit at the Biltmore Cascades on December 21.

December is rich in débutante parties: Mrs. Richard Whitney's supper-dance at Sherry's for her daughter, Nancy, on December 26; Mrs. Howland Davis' ball for her daughter on December 27. And in the same month, Mrs. Frank Polk, Mrs. Harold Weekes, and Mrs. Douglas Gibbons are respectively celebrating their daughters' emergence in the beam of society.

Now for new backgrounds for old illusions. One of your first forays into the night will doubtless be at the Maisonette Russe, that new and exotic room in the Saint Regis; suggested by Prince Obolensky, decorated by Anne Tiffany, inspired by that fabulous haunt on the rue du Mont-Thabor in Paris, presided over by Madame Tokaroff (who previously ruled the Paris version). Caviar, gipsy bands, a décor fit for Scheherazade, and waiters who used to be in the Imperial Guard (we bleed to hear this)—these should fan any winter spark into flame.

Other nocturnal retreats, new to this autumn, are the House of Morgan, where Helen Morgan once more twists her nostalgic handkerchief; Le Mirage, on East Fifty-Fourth Street, where the blond, deep-throated Eve Symington captivates her own kind; the Place de l'Opéra, lodged in the defunct Embassy and made glorious by Guy Lombardo's music; and the new room at the Savoy-Plaza, most sensibly called the Savoy Room.

## HIGHER MOMENTS

You would be untrue to the grandeur of this city, though, if your spirit flutters only at the prospect of parties and night-clubs. New York has so much more to give; more, perhaps, than any other town in the world. And you won't deserve its gifts if some morning is not made radiant with the thought, "Kreisler is playing to-night!" or "Flagstad is singing!" Kreisler is playing—alone on October 12; with the Philadelphia Orchestra at Carnegie Hall on November 19. Kirsten Flagstad, most glorious of Isolde, is singing at Town Hall on December 21. Rachmaninoff, probably the greatest living composer and certainly one of the greatest pianists, plays at Carnegie Hall on Saturday afternoon, November 2.

The Philharmonic Orchestra season at Carnegie Hall has already begun; but it won't be till January 23 that Toscanini raps his electric baton on the

stand. Don't let that delay you, though, from going to the Symphony! Unique and thrilling as the Maestro is, he is not indispensable to the making of great music. Nor is he infallible with all compositions.

Of all purveyors of culture or entertainment, art dealers seem to be the slowest in making their seasonal plans. At the moment of writing, very few important exhibitions were definitely scheduled. But we did manage to glean the following: on October 15, the Julien Levy Galleries will show the drawings and paintings of Vertès, creator of the sketches illustrating this article, of many previous and forthcoming Vogue pages, and of designs and décors for notable theatre pieces, here and in Europe. And on November 6, the Museum of Modern Art will open a sensational exhibition of the paintings of Van Gogh, that mad, brilliant Dutchman whose tragic life is one of the epics of the nineteenth century.

## WINTER PROJECTIONS

The world of the screen is, as always, seething with promise. Here is the line-up for late October and November: M-G-M's jewels are "Mutiny on the Bounty," "A Tale of Two Cities," a new Tarzan film ("Tarzan Escapes"), "Typee"—an "Eskimo" of the South Seas—and, on November 1—a new Marx brothers riot called "A Night at the Opera." On October 18, Paramount presents "Peter Ibbetson," with Gary Cooper and Ann Harding; and somewhat later, Gladys Swarthout's first film, "Rose of the Rancho." On October 25, watch for R.K.O.'s "The Three Musketeers," of which Walter Abel is one and in which Rosamond Pinchoot makes her long-awaited screen début. Soon after, Lily Pons trills in "Love Song." United Artists is sponsoring some fascinating foreign products: "Things to Come," directed by Korda in London and based on an H. G. Wells theme of futurity; and "The Man Who Could Work Miracles," with Roland Young. Fox's plums are Lawrence Tibbett in "Metropolitan" (due early November) and Ronald Colman in "The Man Who Broke the Bank at Monte Carlo."

As for the more independent and esoteric efforts, Hecht and MacArthur are brewing another one (there were rumours some while ago that Myrna Loy was to act in it); and a band of audacious spirits, among them the composer George Antheil, are working on a screen version of Gounod's "Faust."

So—children of the city—we wish you many happy returns of the morning: not the morning after the night before (with its sometimes disastrous implications), but the morning before the night after, when the world and everything in it is made for your delight and gustation!



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## UNITED WE FLY

By Lilla Bingham

NEARLY any one will admit, I think, that a four-thousand mile trip in a small open airplane is still somewhat of an adventure, even in this age of speed and Pacific clippers. After completing it, we (my husband and I) decided that it was the perfect climax to a honeymoon, although it did not prove as speedy as we had fondly hoped.

During the days while our plane was being test-hopped in San Diego, we busied ourselves with the necessary equipment. I was fitted out with a heavy flying suit, helmet, and goggles, speaking-tubes, flying boots, and heavy mittens, and last, but certainly far from least, a parachute! In full regalia, I must have resembled some rather strange lady from the stratosphere. Underneath all this, I wore a Brooks sweater and a pair of blue flannel slacks, finding that it was necessary to relinquish chic to comfort on this type of venture. Since we were forced to whittle our luggage down to one small brown slide-fastened bag between us, tooth-brushes, clean underclothes, and one silk dress was about all we could stow away. Shoes, shaving kit, and camera were carried free-hand, so that we presented a very odd spectacle as we drove up to hotels en route.

### OUTWARD BOUND

May eighteenth was designated as the great day of departure—outward bound from San Diego to New York! We bestirred ourselves early and telephoned the weather man, who happily told us that the visibility over the mountains was "unlimited," to Tucson, Arizona, at least. Frantic packing and cramming of the small bag followed; somehow we got everything in, even my sun-proof cream. En route to the airport, I took several strong and abiding looks at terra firma, but, undramatically, never really believed that they would be my last. At Lindbergh Field, our plane was warmed up and waiting for us, looking like some hopeful silver bird preening itself in the sun.

Those aeronautically minded might like me to state here that our plane was a new Ryan S. T. open low-wing monoplane, powered by a ninety-five horse-power Menasco engine. It has a cruising speed of between one hundred and twenty-five and one hundred and thirty miles per hour and a top speed of one hundred and fifty miles per hour. Pictures were snapped, our "luggage" stowed away, and then Mr. Ryan helped me into my parachute. Drawing a deep breath, I climbed heavily into the front cockpit, and my husband climbed professionally into the rear cockpit after me. We adjusted the speaking-tubes attached to our helmets, pulled down our goggles, and were ready! My husband shouted through the tube, "All ready?" I firmly replied,



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"All set," the engine roared, and at ten-fourteen we were . . . off!

Over the San Bernardino mountains we soared. It was a brilliant day, and the mountains looked safely below us, with our altitude of six thousand feet. Bumps were few, and all my erstwhile qualms had disappeared. The plane was performing beautifully, and I jotted down various bits of information in our log. The speaking-tubes were a great comfort, as I could always check our position by asking where we were (my ability at following an air-map was then apt to be hundreds of miles off at any given point). We landed at Yuma, Arizona, for gas, but quickly took off again, finding that we were slightly overdressed for the desert. The next hour and thirty-six minutes were interspersed with bumps that only an airplane can give you, as we were still winging our way over the mountains, which are always liable to produce rough weather. We landed at Tucson at one fifty-five in the afternoon for gas, intending to make our way to El Paso, Texas, for the first day's hop. But the weather man reported very high winds blowing there, so we reluctantly put the plane in the hangar and took ourselves to a hotel.

### DUST OVER TEXAS

The next morning, at seven-thirty, I heard my husband telephoning for weather reports to El Paso. It had become the paramount thing in our lives, as without a radio in our plane, the weather just *had* to be good. Happily, all was clear, and we finally got under way at ten minutes to nine. We had a reported tail wind at six thousand feet, so we climbed up to make the best of it. Mountains were under us all the way, but it was fun for me to sight the passes, and better still to be through them. We sighted El Paso at ten forty-five, enveloped in high clouds of dust. We really hit bumps here, and I did not believe we would ever get down. Once our wheels finally touched the ground, however, several mechanics ran out and held onto the wings, which prevented us from being blown skywards again. We discovered that it was blowing forty-five miles an hour on the ground here, and the dust was blinding. We rushed (Continued on page 139)

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## UNITED WE FLY

(CONTINUED FROM PAGE 138)

the plane into the hangar and discussed the situation with the weather man. Even the American Airlines plane was not taking off, so it was quite obvious that the Bingham would have to spend the night in El Paso—another setback, as we had hoped to reach Dallas that night.

At five o'clock the following morning, the weather man telephoned us that we could get through, due to the lull at dawn. Gladly we rushed through breakfast and were out at the airport forty minutes later. At six-sixteen, we joyfully said good-bye to El Paso, and were soon flying high over desert and mountains towards Midland. We were asked at El Paso to look out for a lost plane along our route, as some poor soul had tried to get through the day before. He had checked through to El Paso from Dallas, but had never arrived. A happy thought at six-sixteen A.M.! We both kept our eyes open, but never saw any trace of wreckage.

## CLEAR AHEAD

Heavy cloud-banks loomed up in the East, and we hoped that they would not bar our progress another day. At eight forty-seven, we landed at Midland for gas and heaved deep sighs of relief, now that most of the mountains and deserts were behind us. The weather to Dallas was reported fair: high, scattered clouds and slight headwinds. So off again, after a brief respite of solid ground and time to shake our legs (try sitting on a parachute for any length of time!). We were flying now at three thousand feet, with the weather ahead looking less ominous. A few hours later, filling our tanks at Abilene, we found that we could get safely through to Dallas. One hour and forty minutes later, we flew over that city, having made the best time on the trip so far. It had been a lovely flight. Great masses of deep, billowy clouds to the North, outlined with an edge of grey. Conversation was infrequent, as I knew that my husband had his hands full, with the stick and maps and instruments to watch, without exchanging pleasantries with his wife. But later we would go over practically every revolution of the propeller together, and that was the most fun of all.

Dallas was a delightful interlude. We unearthed a roof-garden atop our

hotel and found that Phil Harris was playing there. Sunburned noses and all, we had a gay evening! We waved farewell to Dallas at eight forty-one the next morning, with good weather reported all the way to Birmingham. We could scarcely believe the incredible fact that we were nearly out of Texas. We were firmly convinced, after two days of flying, that Texas was the size of Europe, and I felt this comparison should have included Russia and Siberia, too.

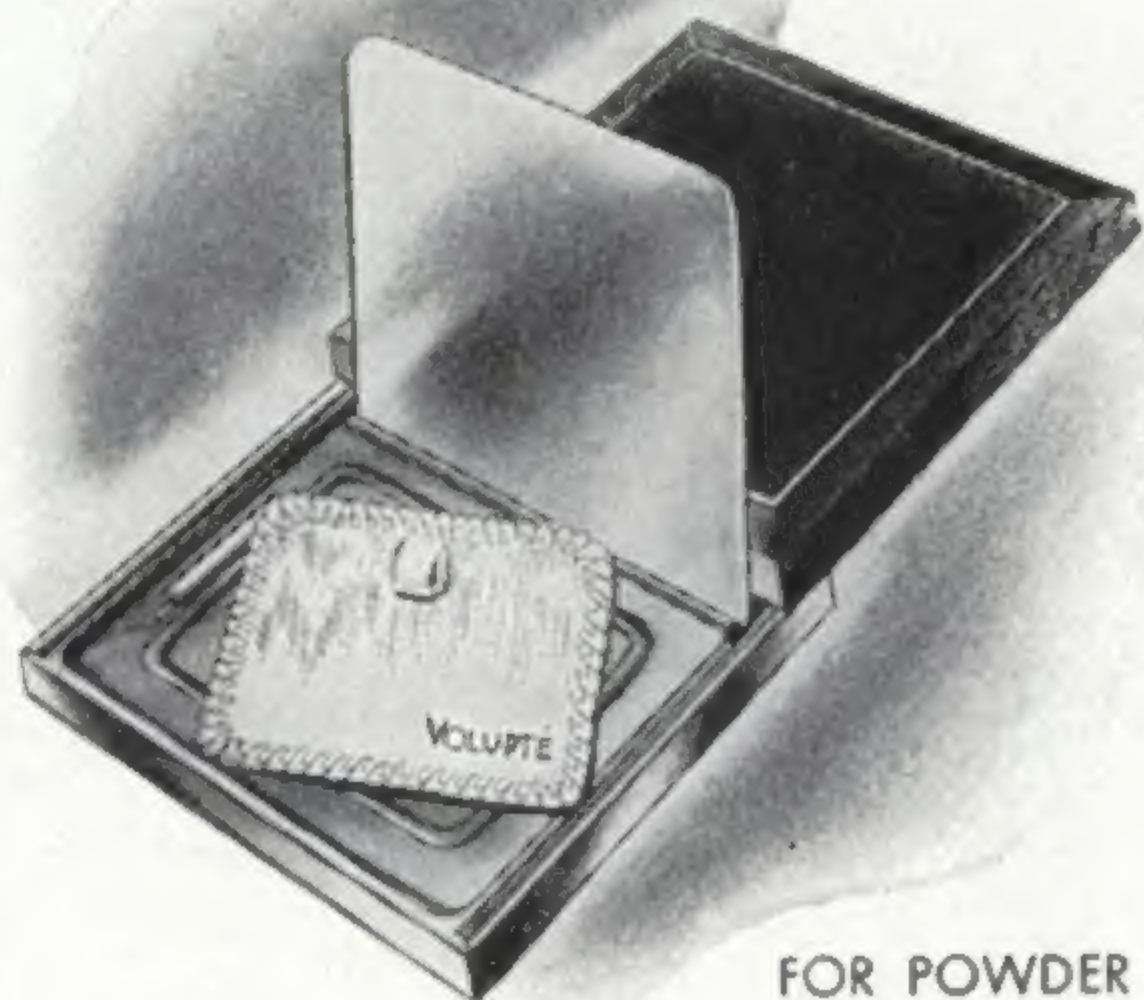
At thirteen minutes after ten, we reached Shreveport, Louisiana, for gas, and one hour and a quarter later were crossing the Mississippi River. Wide and sluggish it looked to me, not a bit the river of my "Show Boat" fancy.

At twelve twenty-six, we hastily munched a sandwich at Jackson, Mississippi, while the plane was also lunching on its invariable meal of gasoline. Aloft again, we settled back and waited for Birmingham. Navigation was easy now, with railroad tracks and many small towns by which to locate ourselves. Then, at twenty-five minutes to two, our engine suddenly started to miss badly. I sat up abruptly, rudely awakened out of an unaeronautical daydream. My husband's voice sounded encouragingly through the tube, "We're going to land at Meridian." I looked down—and there was an airport below us! Fate, Chance, or whatever you may call it had graciously willed us an airport when we needed it most—an airport, as I later discovered, not even marked on our map. The mechanic at Meridian soon located the trouble. (We had lost a nut off the push-rod.) It sounds infinitesimal now, but at the time, I thought we were losing the whole propeller.

## UP FROM THE SOUTH

Up again, after this strange interlude, we flew peacefully along at three thousand feet, with high, scattered clouds careening above us. At three forty-five, we landed at Birmingham, a bit tired perhaps, but jubilant at finally having reached at least one of our planned destinations. We had the plane given a thorough check here—it deserved it!

Up at seven the next morning, with the inevitable call to the weather man. Success! Clear weather for us all the way to (Continued on page 140)

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## UNITED WE FLY

(CONTINUED FROM PAGE 139)

Richmond. That day, we flew over five of "these United States": Alabama, Georgia, South Carolina, North Carolina, and finally Virginia. The gods were kind. The day was perfect; the air so smooth, in fact, that I made my first attempt at being a true co-pilot. I flew for about an hour and a half during the day, and, under my husband's excellent tutelage through the speaking-tube, felt that I had at last penetrated through some of the mysteries that surround the art of being a bird. Six hours and a half after leaving Birmingham, we alighted safely in Richmond, just beating a local thunder-storm by the proverbial nose. New York was a little over three hours away, but we decided to stop.

At twenty-five past ten the next morning, we soared away on the last lap. Our visibility was only fifteen miles this particular morning, and the sky was overcast. Over the Potomac River, it began to rain, and our visibility narrowed down to five miles. I was furious at the thought that we might be forced down at Baltimore, now that our ultimate haven was so invitingly near. We were trying to follow the Baltimore and Ohio railroad tracks, but, as our visibility had now narrowed down to three miles, it was a task to keep even these in view. At four minutes past twelve, we finally sighted Baltimore through the slowly lifting fog, after what had seemed a small eternity. Here we filled our tanks for the final dash, as the weather was reported more favour-

able from here on to New York.

En route once more, it suddenly turned quite cold, for no apparent reason, and I wore my mittens for the first time. Over Wilmington we flew, and soon Philadelphia loomed up out of the mist, followed twelve minutes later by Trenton, New Jersey. Twenty minutes after passing over New Brunswick, we sighted the sky-scrapers of New York! We roared at each other through the tubes. I waved everything I had at hand, lost a mitten, lost my pencil, nearly lost my mind. It was fun to be really home. Deserts and mountains, highlands and lowlands, were all strangely superimposed on top of the Empire State. The whole trip rushed by in retrospect, but I had little time for mere thoughts, because my husband suddenly shouted, "I see the North Beach Airport!", and five minutes after that compelling remark, we landed—down for the last time after nearly four thousand miles of many ups and many downs. The usual crowd of curious gathered around us to look at the plane, as it was then the first of its kind to be seen in the East. While all this was going on, I found out that the trip had only taken us twenty-five and a half hours of actual flying time, a far cry indeed from the distant days of the Pony Express.

As the plane was put in the hangar, all the other planes looked so colossal to us that we could scarcely believe that we had crossed a continent in such a small bit of faithfulness.

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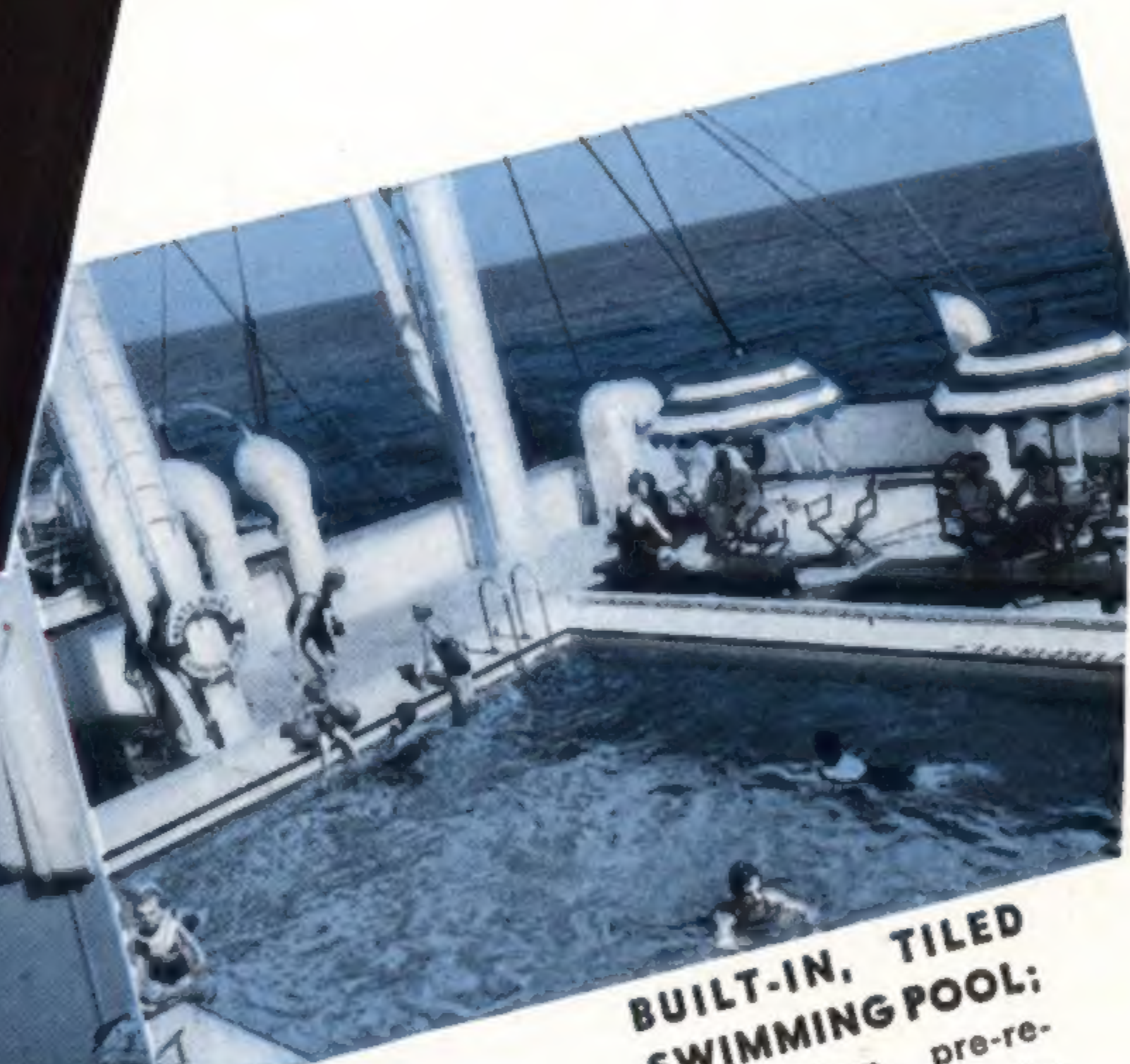
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